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ilmindia

AUGUST 1949

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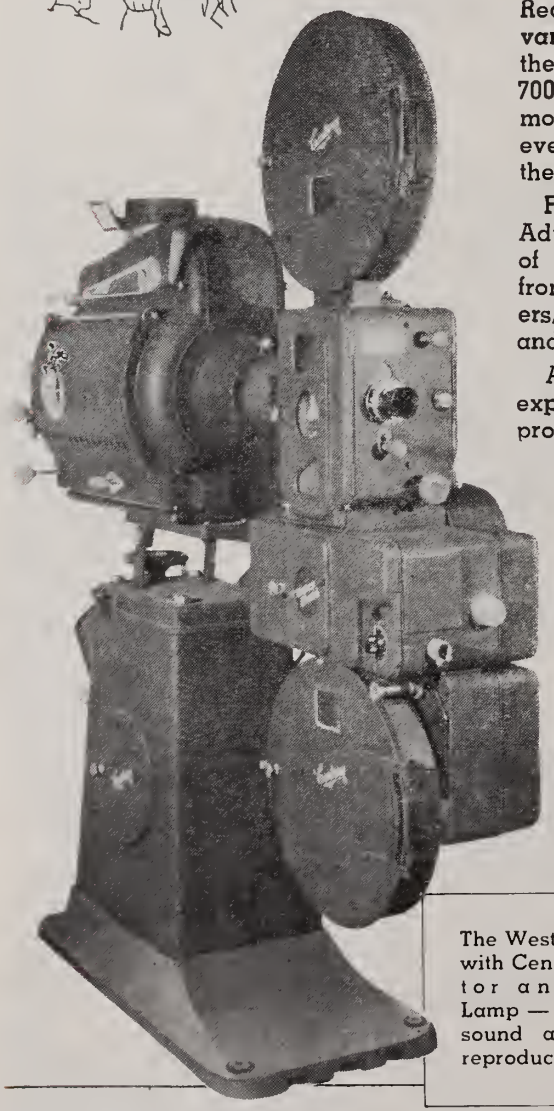

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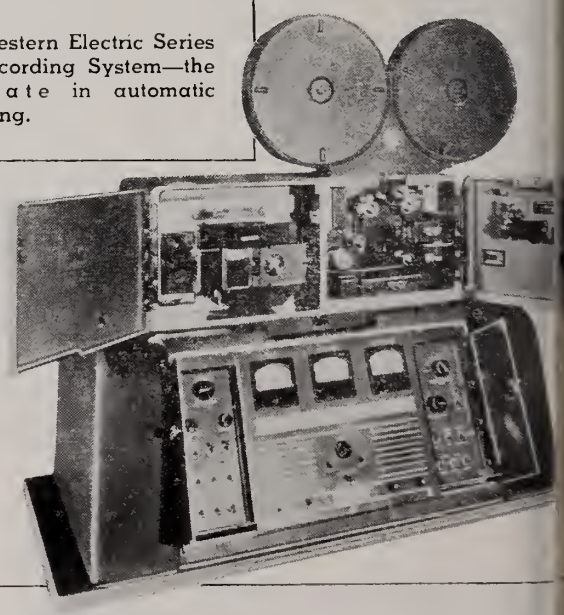

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filmindia

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Vol. XV. AUGUST 1949. No. 8.

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The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

Raping The Milch Cow !

The impossible has happened.

Over 2200 theatres, all that India can boast of, were osed on the 30th of June as a protest against the crush-g taxation imposed on the Indian film industry by the rious provincial governments and the Government of dia.

For the first time in the history of the Indian film dustry was such a country-wide unanimity of protest id purpose shown and not a single cinema. counting en those owned and operated by foreign interests, was mid open in the entire country. The unique unani-ity in this method of protest was due to the combined rectives of fourteen different trade associations located different parts of the country all of which unreserv-lly felt the need of recording a country-wide protest gainst the crushing impost of various taxes which have ippled the Indian film industry at present.

Like the rest of our countrymen. our film people id also thought that with the dawn of freedom in the untry. their industry would receive all the help and pport from their own governments to make it stable d indigenous. But like the rest of their countrymen. r film people have also been disillusioned by the rions provincial governments which are manned by ople who seem to take an almost sadistic delight in rusting on our people their own ultra-moralistic in-bitions by enacting one prohibitory law after another d thus poisoning the entire fabric of our society.

Like the rest of our countrymen, our film people so danced to the unmusical refrain of our different tional songs on the 15th of August 1947 and their nds became rheumatic clapping into power our diff-ent jail pilgrims as ministers of state.

Little did they dream that some of those white-pped patriots. who had once walked meekly to the ritish jails like so many sheep, would soon become many wolves and take a sadistic delight in biting f chunks after chunks of individual liberty from our ople under the pretence of building an impossible topia.

The Indian National Congress. once our nation's pository where millions of our countrymen banked eir freedom-loving souls, has today become a frighten-ing bedlam of power-crazy politicians scrambling for their wooden thrones to extract profits out of anything from molasses to a mountain. Sadism dressed in a shroud of pseudo-moralistic concepts is let loose all over the country. While millions of stomachs remain empty and millions more go half-naked, these empty stomachs and naked bodies are placed under new enactments imposing on them one abstinence after another and turn-ing the country into one big colony of criminals.

Little men of yesterday have become the big Caesars of today. who in their utter intoxication of power, have lost sight of the real weal of the people and are feeding millions with words of laws and lies instead of with grains of wheat and rice.

Two years of freedom and we are more hungry today than ever before. Two years of freedom and we are more naked today than ever before. Two years of freedom and we are poorer today than ever before. Two years of freedom and we are less free today than ever before. Thanks to the sadism and the utter ineffi-ciency of some of our little Caesars of the day!

When the entire country is in such a sorry and miserable plight. how can our much-maligned film people expect a better deal from our governments?

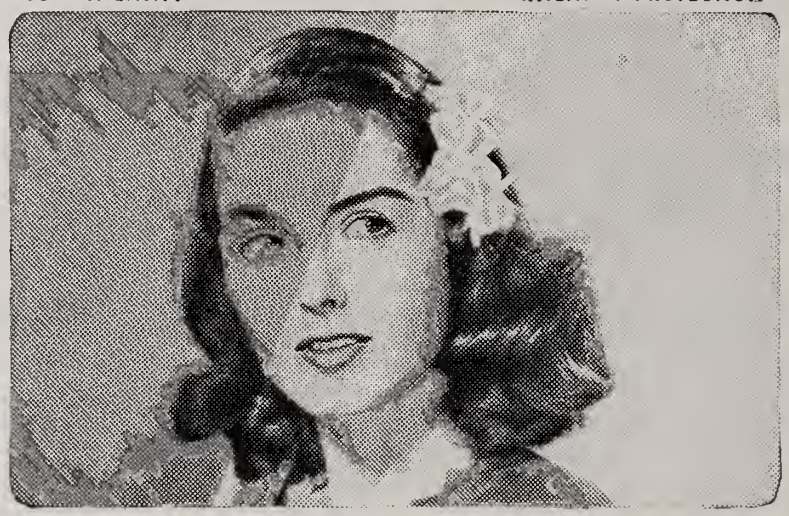
To lend a vindictive tenure to the several pseudo-moralistic abstinences thrust down our throat with the ramrod of law. the different provincial governments have turned the Indian film industry into a handy milch cow for new revennes. Bloodshot with power our rulers have lost the vision to see that there is no more milk left in the udder of their favourite milch cow and that her teats are now too inflamed even to be touched. Now they are raping the milch cow with new taxation and in place of milk they will soon collect the wages of their sin when the theatres begin to play pictnres to empty houses.

Here is a list of taxes which the film industry is paying today:

1. An import duty on raw film at 3 pies per foot in spite of the raw film being an essential material. 2. An import duty of 10% on all cinematographic equip-ments and another ad valorem 30% duty on spare parts

LOW INTENSITY

"NATIONAL" HIGH INTENSITY PROJECTION



WHAT A DIFFERENCE *HIGH INTENSITY* MAKES!

Brilliant, clear, "living" pictures on your screen mean better entertainment for your patrons, and that pays off at the box-office!

With "National" HIGH INTENSITY Carbons, your theater operation actually becomes *more* profitable because this type of HIGH INTENSITY Projection gives 50-100% brighter light, increased fidelity for both black-and-white and color pictures that visibly helps your patrons to added enjoyment.

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:. 3. Sales tax on raw stock. machinery. make-up aterials. setting materials. plywood. paint. coarse cloth. ils and all other items required for motion picture oduction. 4. License fees for laboratories and stor- e of films. 5. License fees for theatres. 6. Duty on nsumption of electricity. 7. Tax on water consumed. Sanitary tax. called Halalkore Tax. 9. Property Tax d other Municipal taxes. 10. Graduated tax from % upwards on film booklets. 11. License fees and vertisement tax by Municipality on outdoor poster blicity. 12. Provincial tax on newspaper advertise- nts. 13. Performance tax on theatres levied by fferent municipalities and governments varying from . 1- to Rs. 10- per show. 14. Censorship fees of . 5 per reel in provinces. 15. Additional censorship es according to the whims of local authorities in fferent provinces. 16. Additional tax in the Madras ovince from Rs. 2- to Rs. 5- per show. 17. Octroi ty on films collected by different municipalities and ites. 18. Import duty of Rs. 10- per film parcel arged by the Government of Madhyabharat. 19. En- tainment Tax on admission prices all over India vary- g from 33-1 3% to 75% according to the whims of the al ministers. 20. The usual income-tax. super tax .

Add to these the different charges paid for police assistance from time to time. the cost of the shows that are semi-officially demanded for one charity or another, the cost of free admission tickets which corrupt officials often demand and the numerous little presents. in cash and kind. which are the annual expectations of many subordinate officials. and imagine the weight of the crushing impost on our ever-struggling film industry.

Add to all these the losses incurred by "No Show" days due to communal riots in the past. and deaths of our national leaders and local fuhrers and the fall in collections at the box-offices due to a general slump in the country and greater poverty among the people. and it is not difficult to explain the economic crisis through which our film industry is passing.

Closing all the cinemas in India on the 30th June was a silent protest of our much harassed film community.

We do not think that the nation wide hartal will move the power-crazy sadists to sympathise with our film industry. It will take more than a mere hartal to wake up these bigots.

We must wait for the next elections. Till then let our film folks bravely pay for their crime of trusting a clique of politicians who no longer represent the people.

Double-Sided Neon Sign "Liberty", Double-lined red letters 4 ft. in height plus 500 ft. decoration tubing.

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Double-Sided Neon-Sign "New Empire" Double-Sided red letters 2½ ft. in height plus 350 ft. decoration tubing.

OUR DIXIT IS NO MORE!

To woo a living in this world, he made many faces but to meet his Maker he left with the only one he had brought.

OUR DIXIT IS NO MORE!

—HE SLEPT INTO ETERNITY!
D.D.NERDY

Suraiya as she appears in Haldia-Nanda Productians "SINGAAR"

Portrait of a SONG

Just a narrow strip of celluloid, a fraction of an inch wide — yet here is a perfect portrait of the pure, liquid notes which poured from the throat of the singer. Each little inflection, each subtle variation of tone and pitch — captured forever by the magic of the moving picture, ready to spring to golden-voiced life through the miracle of RCA reproduction!

The people who *know* — the people whose business it is to show films — all agree that when you buy RCA, *you buy the best.* For behind every RCA product are the years of intensive research that have made the name of RCA pre-eminent in the field of sound reproduction.

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CINEMA SERVICE—Branch offices and distributors, situated thraughout India, affer the benefits af genuine RCA service to all cinemas.

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

)P BLINDFOLD CENSORSHIP!

In response to our comments in the April issue of mindia". the Government of Bombay have been try- to trace the Gaumont-British newsreels which des-)ed India as a "Hindu Dominion" and accused Pandit ıru of pouring troops "to save the Hindu minority Kashmir".

It is, however, going to be a fruitless search as the ıl distributors of these newsreels are reported to be roying all the copies of all newsreels immediately r country-wide exploitation is completed. This may ıd a slightly strange procedure to people who are l to the first screening of the Indian News Review ıths after the actual date of the news in it but the ign distributors, who realize that news must be fresh)e news. are not anxious to store up tins with old s unnecessarily—merely to provide the Government)pportunity to correct the blunders of their censors.

Copies of these particular newsreels cannot there- be found now but if their local distributors are ı mood to co-operate, typed copies of their com- taries can still be produced for the purpose of king up and issuing a warning to the newsreel lucers.

As we never expect our censors to take the risk of king intelligently, we suggest a method whereby oring of all feature films and newsreels can be e more efficient.

We suggest that all the censor boards in India ıld insist on the producers and the distributors of an and forcign films supplying a typed copy of all spoken words, whether the dialogue of a feature or the commentary on a newsreel, along with their ications for censoring. This will obviate the neces- of doing some wild guess work about the actual ls of the dialogue or commentary, either in English Hindustani, by the members of the censor boards. t of whom can neither pick up nor understand fully colloquial dialogue of American pictures or for that er even of Indian pictures. The spoken dialogue motion picture is usually so fast that if a general is taken we can easily find out that our censors can ly understand 50% of the Hindustani words and of the American English. Apart from their under- ding the idiomatic language and its sense and usage, doubt whether our present censors can at all pick ith their ears 50% of the words that are uttered on creen.

During the British regime, the Bombay Board of Censors often called for typed copies of the dia- e of several American pictures and the censor ins-)rs often read these in advance before examining)ictures. This system seems to have been discontı- these days and once again blind censoring seems ve been introduced.

The present system of censoring is not at all an efficient way of doing the work. It is neither fair to the people for whom the censoring of films is being done nor to the producers who often suffer due to the ignorance of the censors of the idiomatic use of the language.

The censor boards must therefore insist on being given a copy of all dialogue and news commentary prior to censoring any pictures.

These scripts should be carefully filed at the censor offices for future reference.

Is this not a practical solution to the present blind- fold censoring that is being done by people incompetent to judge the niceties of a language merely by the ear?

INDIANS BLUSHING IN BURMA!

Way out in Rangoon, the Burmese people are laughing at Indians because of the inefficiency of the people who are in charge of the India Information Services, a department attached to the Indian Embassy in Rangoon.

Vijay Desai of Rangoon tells us that this Information department has been severely criticised for its

Suraiya plays another musical role in "Shair", a social story produced by Jagat Pictures and directed by Chawla.

16 mm Production EQUIPMENT

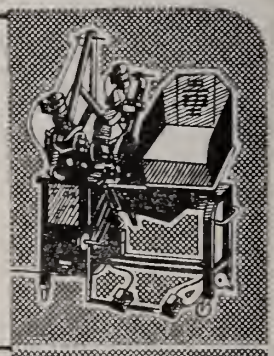
For Professionals and Amateurs

'AURICON-PRO' 16 mm. Sound-Recording Camera

Designed to the highest professional requirements, the "Auricon-Pro" 16 mm. Sound Camera provides a rock-steady picture while recording high-fidelity sound on the same film at the same time. This newest Berndt-Bach Camera is the result of years of experiment and incorporates all latest advances.

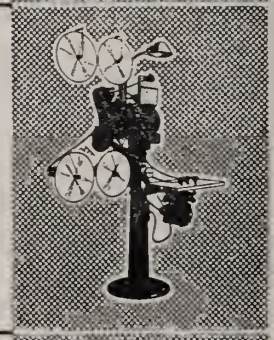
New 16 mm. 'Moviola' Preview Machine

Helps film editors to see an image larger than is possible through the magnifier. Aids in synchronizing lip movements. helps to see a picture on a small screen without recourse to the projector room.



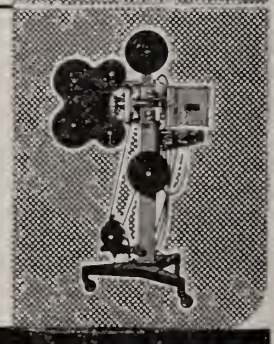
Bell & Howell 16 mm. Contact Printer

A semi-automatic printer designed for 16 mm. film production. Instantaneous light change for unequal density of consecutive scenes in the negative.



Carlson Craft Reduction Printer

The Depue No. 1 filling all basic requirements. Reduces from 35 mm. to 16 mm. positive, makes contact prints from 16 mm. to 16 mm. positives, enlarges from 16 mm. to 35 mm. positive.



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Strand Road, CHITTAGONG (Tel: 108)

otic inefficiency by the Indian owned press in Rangoon. He says that a number of Tamilians, who do even know Hindustani, are making a mess of their and giving our country a bad name.

Apart from other blunders in the information ser- which this department is supposed to give, the n section, in charge of a Tamilian clerk not knowing ord of Hindustani, has become a favourite subject ridicule among the residents of Rangoon.

It seems that this film section has not been sup- ed with a single 35 mm print of any documentary India since last year and the 16 mm prints which n to be in stock cannot be shown because the depart- nt does not possess even a single 16 mm projector silent or sound films.

With great difficulty, the film section could release a measly week a documentary film on Gandhiji ed the "Immortal Mahatma" as against the run of weeks in Rangoon given to the film of Mr. Jinnah's eral. This film was, moreover, purchased for 3,000/- by a local distributor.

While there is absolutely no demand created for Indian documentaries by the people in charge of film section in Rangoon, there is a great demand Pakistan newsreels and documentaries due to the rt and efficient organization of the "Film and Publi- Division" of the Pakistan Embassy in Burma. ema owners are asking for newsreels and documen- es from Pakistan and paying good money for them.

It is useless to ask the question: What is Pandit ru doing? Because we know that he is lecturing on i. wheat, votes, Kashmir and other fast disappearing modities. But if there is someone else in the Minis- of External Affairs—some one with a little brain imagination—he should look into this farce in goon and set matters right before all the Burmese an impression that Pakistan is a better run state India.

To begin with, the idli-eating Tamilians, who do know Hindustani, should be recalled and competent fers, knowing our national language and a bit of salesmanship should be sent to Burma. Several es of newsreels and documentaries in 35 mm size uld be sent there immediately, seeing that the com- cial film is still being shown in this size and the tres have not yet got the 16 mm equipment. Indian sreels should be flown to Rangoon to give the Bur- a good flavour of our news before it becomes stale putrid.

There is no sense in our opening dozens of embas- all over the world if we cannot send out the right of personnel and conduct our national publicity in right manner. With such inefficiency in our foreign assies, we shall only succeed in illustrating what British have been telling the world about us last 200 s.

ECTIONATE POSTAL & RAILWAY FRIENDS!

Apart from efficiency, honesty is the primary essen- in all public services. There is so much of graft corruption prevalent in the country these days that is become very difficult to identify the present day ans with their ancient traditions which, we are so told, were hallowed and glorious.

Forgetting for a while the ministerial scandal of molasses in Bihar or the Deo investigations in Madras, let us, as ordinary citizens, look at our postal department which manages to lose copies after copies of "filmindia" from month to month whether you send them by ordinary post or by registered post.

When the subscribers miss their copies, they complain to us and we in turn complain to the postal authorities. The postal authorities promise to look into the matter and after looking into it for a month or two, they fail to produce the missing copy of "filmindia". Similarly we never recapture the copies which escape from well-wrapped and well-tied post parcels. With the anxiety of a convict who is being taken to jail, these copies escape on the way somehow and never reach their destination. How come? (That is American).

The other day a Delhi daily reported about a large number of foreign periodicals never reaching the right hands but being sold by the wrong ones on the pavements of New Delhi. We are touched by the postman's sympathy for the refugees in Delhi who sell these pirated magazines and make a little money but is it necessary to sacrifice our primary honesty and national prestige to oblige the refugees?

Rafi Ahmed Kidwai, our Minister for Posts and Telegraphs, with his characteristic impulse promised to take all our letters by air to any town in India, bleeding us a little more in postage. But when our letters started flying they stopped arriving on land for days and sometimes for weeks and many went with the wind.

Very much same is our complaint with the railway parcels of "filmindia". "Filmindia" being hot stuff, the copies seem to need fresh air and many parcels reach their destination with seals broken and lighter in weight. When the agents complain about shortage in the number of copies, we complain to the railway authorities. They "look into" our complaint for a month but we never see the missing copies again.

We dare not brand the Congress regime as dishonest and corrupt. That will be staining the white cap and disturbing the sleep of Gandhiji. But we cannot afford to lose copies of "filmindia" from month to month in the post and railways in this manner just because our postmen and railway men are so affectionately attached to the magazine.

Government aside, we are willing to come to a compromise with the postmen and the railway men directly: that in lieu of their honest services in delivering copies of "filmindia" to our subscribers and agents in future, we are prepared to supply free copies of the magazine every month to the postal and railway recreation clubs in important towns so that the literary-minded postal and railway employees can read the magazine without losing their character.

Isn't that a fair deal?

COMMUNISTS AND FILM WORK!

When film actor Balraj Sahani was recently put under arrest and detention for Communist activities, Producer K. Asif wept like a child—not because Asif had lost his most favourite son but because Balraj was midway through an important role in Asif's "Hulchul" and over 20 days of shooting was needed to finish Sahani's work in the picture.

"Hulchul" had already cost over four lakhs of rupees and in the sequences already taken Balraj Sahani

had finished over 50% of his work. Asif was on the horns of a dilemma. He could not scrap Sahani's role without losing four lakhs of rupees nor could he finish the picture without 20 more shooting days for Sahani.

Had it not been for the sympathetic consideration shown by the police authorities, who allowed Balraj Sahani to go to the sets under police guard on every shooting day and return to his prison cell in the evening, Asif would not have been the producer of "Hulchul" any more. In fact, there would have been no "Hulchul" at all.

Asif's sad plight should provide an object lesson to other film producers who often engage important artistes without investigating their political leanings. We have quite a few people in our film industry—artistes, writers, directors and other workers—with the Communist background and it would be bad business to engage these people for indispensable jobs seeing that they are likely to be picked up by the police any day without a previous warning.

The Communists are on the war path and so are the police. Let not our producers pay the wages of this war by taking up people whose political activities are not approved by the state.

CHANDULAL POCKETS ASOKA MEHTA!

Chandulal Shah and Asoka Mehta, the Socialist leader of Bombay, went into labour nine months ago and have now brought forth the proverbial mouse in the shape of an arbitration award for the 2,500 employees of eleven film studios in the city.

The workers themselves do not like the award. They feel that they have been betrayed by the Socialist leaders. They feel that because the film producers had helped the Socialist Party to win a recent election with cars, petrol and funds, the Socialist leaders have played into the hands of Chandulal Shah and helped him to stab the workers in the back. Among other unfulfilled demands, they want to know what has happened to Chandulal Shah's tall promise to give the Ranjit workers a bonus of Rs. 2,75,000|-? We, personally, know of this solemn declaration by Chandulal Shah in the presence of over a thousand guests at the time of his production-centenary celebrations. Unless the Jam Saheb of Nawanagar was deaf at the time he can also be relied upon to have heard this tall declaration.

The workers have now formed a new union called the National Film Kamgar Sangh under the official aegis of the Indian National Trade Union Congress. Thus, precisely what the producers want has happened—a split among the workers themselves. The old game of playing one against the other will now begin and as usual the workers will be the ultimate losers.

The split among the workers is also an opportunity for the Congress-controlled I.N.T.U.C. to wean the workers from the influence of the Socialist Party. The workers' future is going to be a three-party game in future in which the workers themselves will have no say.

Coming to the award given by Asoka Mehta there is a lot in it for workers to be dissatisfied. The present remunerations have been illogically split into basic salaries and dearness allowances, thereby providing very little immediate relief to the workers. An efficiency bar has been introduced placing the workers at the absolute mercy of the employers. The classification of different

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rkers has not been defined in detail with the result t even assistants to the recordist are termed as "cool- i" and are compelled to work on the lowest scale of aries with fixed annual promotions. The salaries of cameraman and the recordist have been fixed at the iculous figure of Rs. 150|- with Rs. 35|- as dearness owance, while several cameramen and recordists in industry are actually drawing anything from Rs. 400|- Rs. 1,500|- per month. A similar mess has been made the scales provided for the laboratory chief, editor setting master.

The only good thing in the award is the 40 days' ve (Privilege 15, Sick 15, Casual 10) in place of the sly 10 days allowed previously.

D. S. Thakur, the Secretary of the Filmi Mazdoor ion, is himself not quite satisfied with the award as tands today but he feels that it provides a starting nt for future demands. Let us hope that Thakur is ling us the truth with the general elections fixed next r!

In the meantime we congratulate Chandulal Shah pocketing the bearded bird of the Socialists.

U'LL HARDLY BELIEVE—

That Producer Mehboob took over the Liberty ema for five years by paying five lakhs cash keeping an Kardar gaping at the gates. Now "Andaz" can till the push-back chairs cannot be pushed back any re and Liberty becomes just one more Indian Cinema.

That Mehboob's Liberty deal brought the two sis- Sardar Akhtar and Bahar Akhtar (Mrs. Mehboob and Mrs. Kardar respectively) almost to a duel and now old relations are settled in the usual political manner by dividing affections.

That Mian Kardar is these days carrying a 1949 calendar to find a release date for his "Dillagi" at Liberty under Mehboob. We suggest taking the 1950 calendar.

That the Liberty deal was a fine example of Muslim brotherhood between Habib Hussein, Mian Kardar, and Mehboob not counting the two beautiful sisters. What surprises people is the generosity of Habib Hussein in giving away the theatre for Rs. 12,000|- a week when he was drawing Rs. 30,000 per week. Is it to save the Liberty from being branded as "Evacuee Property", because Habib is reported to have been allotted some property in Pakistan?

That Chandulal Shah is also reported to be having a finger in the Liberty pie—probably to provide a Hindu label to a Muslim deal. Besides, if there is trouble under the new ordinance, the Hindu Chandu can always take over from the Muslim Mehboob.

That Habib Hussein is also reported to have sold his managing agency in the Bandra Talkies to Pai, Ex-secretary of the Censor Board. Has Habib, by any chance, decided to migrate to Pakistan?

That with his own brother-in-law cutting him out of the Liberty deal, Producer Kardar is having bad luck these days. S. S. Vasan of "Chandralekha" is producing a story based on "The Corsican Brothers", the very subject for which Kardar had made all the preparations.

That like Producer Kardar, Producer V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, is also having hard luck these days with "Apna Desh" behaving like an alien entity and Kishore Sahu being declared the best director of India.

That V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, is also worried about his wife, Jayashree, playing Goddess Parvati and Prithviraj playing Lord Shiva in "Shiv Shakti" with the Shaivite societies collecting their forces to launch an objection against human beings portraying gods and goddesses and thereby slandering and outraging the sanctity of the Hindu Trinity!

That the Hindu Sanatanists find justification for their protest in the fact that Christianity, Islam and Buddhism do not allow even their prophets, who were only human beings, to be used for the purposes of the screen. Islam does not even permit the Quran to be photographed.

That to add to all his worries, V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, was defeated at the recent annual elections of the Indian Motion Picture Producers' Association and could not become even an ordinary member of the Executive Committee, leave alone being the president. And all this in spite of his new khaddar uniform of national service! That is another Congress defeat!

That the results of these elections will reveal to Minister Morarji Desai the amount of popularity which his pet censor, V. Shantaram, enjoys among his own colleagues.

That the producers had to fall back upon old "gentle" Jamsu as their next year's president. That is how "new order changeth, yielding place to old" in India.

rda, a bright little maid, brightens "Ma-ka-Dil", a ial story produced by P. I. Productions and directed by S. M. Yusuf.

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That the still photographer of Wadia Movietone had denly to turn out a hundred copies of "gentle" Jamsu's elligent new look to announce to the world his elec- as the president of I.M.P.P.A. for the year. Why n't Chandulal Shah or Chuni Lall ever advertise their sidential elections in the past in this manner?

That Minister Morarji Desai will now find it rather icult to convince "gentle" Jamsu who has studied his itics and arguments at the feet of M. N. Roy.

That "gentle" Jamsu will now officially protest inst the proposed cuts in "Mela" which picture the itary authorities don't seem to have liked so much r reading the review of "filmindia".

That true to his natural desire of being noticed. ntle" Jamsu issued his usual press statement about ation etc. and gave his usual considered opinion ut music and pictures without music. Journalists great ones at making fools of innocent people!

That Chandulal Shah and Bejon Bharucha flew to Delhi and back after inquiring about Minister akar's present health. Minister Diwakar thanked n profusely for their affectionate concern for his lth and asked them to wait for the Inquiry Committee efinitely. Chandulal and Bejon returned happy and ling—as usual, of course. The I.M.P.P.A. passed esolution thanking both for going to New Delhi on utation and coming back safe and sound.

That the countrywide hartal, closing all the cinemas the 30th June, does not seem to have impressed the ngress ministers at all. One of them is reported to e said: "Saroon thayun, lokona ek divasna paisa hi gaya!" After that what is the earthly use of owing dust to accumulate on the theatre chairs?

That the Suraiya-Dev Anand team is not having a oth sailing with the old Begums scowling and how- at the Maidens' Drive these days. But the cheque k is still with Suraiya and we must wait a little ger to see whether the girl has got some guts.

That some Rotarians in Bombay are reported to e fainted after the rambling speech of Censor Chair- Aiyar on the "work" of the Bombay Board of Film sors. Aiyar, of course, told the Rotarians that Minis- Morarji is pleased with the "work" of the Censor rd. Well, that is all that matters. In Bombay three lion people do their best to please Minister Morarji ai and Aiyar can't be different.

That Censor Chairman Aiyar does not like nosy rnalists checking up on the actual qualifications of Board members because his own qualifications would exposed. But Aiyar shouldn't be so much alarmed. re is V. Shantaram with no academic qualifications ll to give Aiyar a superiority-complex. And as long Minister Morarji smiles benevolently what are a few v journalists! One of these days, however, we are ng to tell the charming story of Aiyar's appointment he Director of Publicity.

That Minister Morarji Desai invited the Bombay ma owners and asked them to stop blackmarketing in a month. He might have as well asked the thieves he city not to commit thefts because policemen lost r sleep.

That in Karachi a boy and a girl had to pay Rs. 20|- and Rs. 10|- respectively as fines for kissing in the street. That is a new avenue for revenue which the Bombay ministers must explore. If the Government bans kissing in streets, gardens and cinemas and imposes fines for the offence, a good part of the prohibition bankruptcy will be averted and public morality vindicated.

Ramola gets another good role to play in "Rim Jhim", a social story produced and directed by Kishore Sahu.

That Vijoo Bhatt of Andheri is reported to be busy grooming a new find. Indu Paul, to stardom. Andheri is a nice and quiet place to train stars.

That a number of film stars are likely to start their own productions to turn their black hoards into white piles. Picture production does swallow a lot of black money.

That our white-stained capitalist Birla thinks that Indian films should be shown in America to promote better relations between the two nations. That proves that Birla has not seen an Indian film yet. If Indian films are shown in America, the Yankees will refuse to give us even the dollar loan which they have promised.

That "Baby" Nur Jehan is reported to be having trouble with Hubby Shaukat Hussein in Lahore. With the savings spent the "Baby" probably wants to return to her cradle of success but Hubby Shaukat hopes to become a minister in Pakistan some day.

That Minister Morarji Desai's police arrested Thakor Desai, his "jatwalla" for alleged breach of rules for feeding people. But no one said anything when Morarjibhai himself deprived his chopdar of two meals and in broad daylight. Isn't that also an offence to deprive a poor man of his two hard-earned meals—and mango juice and rice at that?

It is a romance between a working girl and a medico—Shyama and Dr. Shyam.

The villain is made to accept his wife and child at the point of a gun by a good hearted uncle.

Seducing girls has become an art with Ajit and living on them has become his profession.

D.D.NERDY

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, the younger sister, is a
bubble of music and dance
ne meets her villain of life.

Kiran smiles in the 'first' flush of romance not knowing the sighs waiting for her.

Shyama also smiles in her early moments of romance but—

Dr. Shyam, a medico, knows no prescription for his heart trouble.

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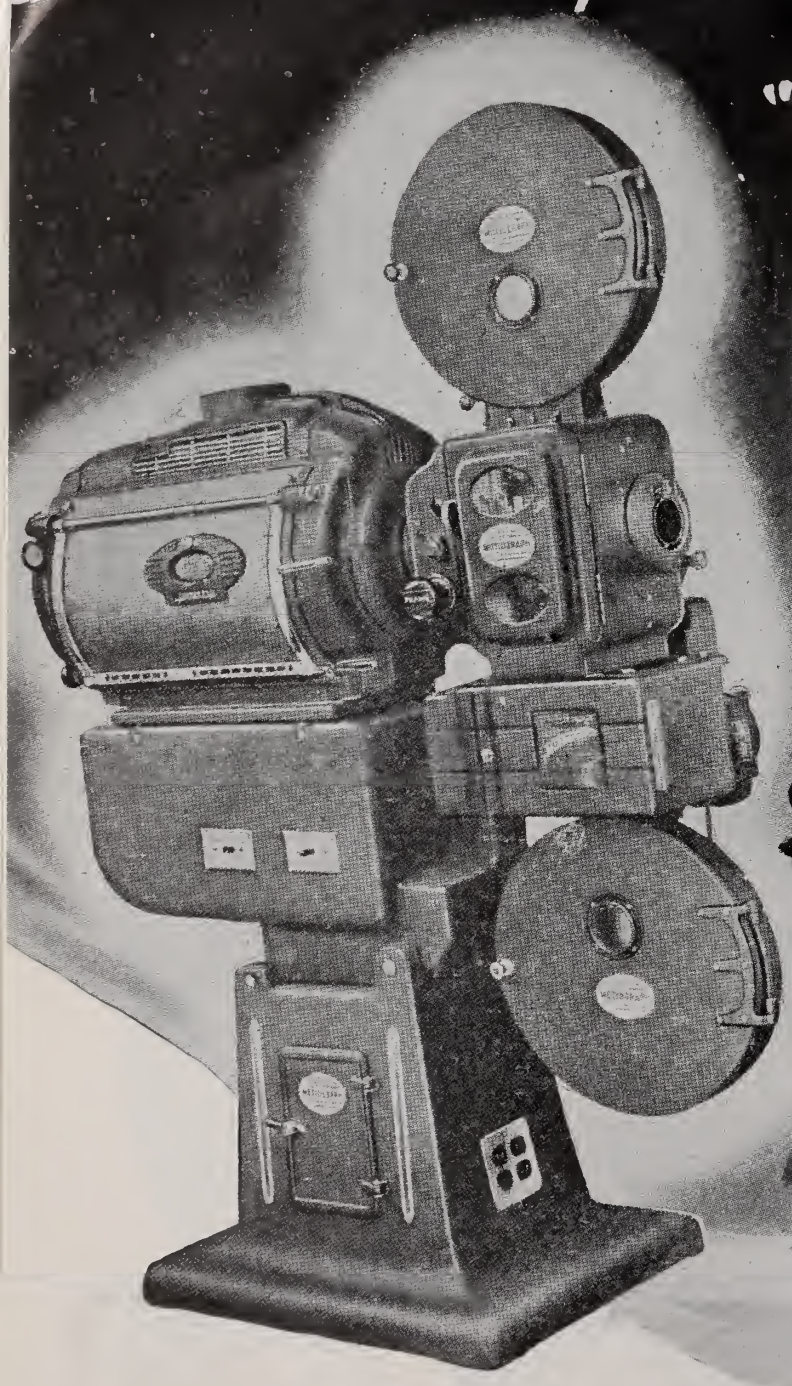

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

. SATYANARAYANA RAO (Kurnool)

What is the important difference between the dreams the poor and the rich?

The dreams of the poor go in search of food while those of the rich think of different purgatives.

RITHI PAUL SINGH (Simla)

When a woman is in love, she goes into ecstasy. hat does a man do when he falls in love?

He pays for the ecstasy.

. RAJAGOPAL (Mysore)

What do film stars see in their mirrors?

The terms of their next contract.

When does a girl close her love affair?

When her parents give her a licensed bedroom and a man all to herself.

AGDISH PRASAD JAIN (Hapur)

Say something about Nayan Tara?

A charming chameleon.

What is the difference between a college girl and a hool girl?

They are little women on different sides of the keyhole.

OPAL CHANDRA BANERJEE (Barrackpore)

How to handle an old man who stares at young irls?

Ignore him. His desire dies with the s[illegible].

Name a god-forsaken place?

Try Delhi! It is haunted by ill-clad refugees and white-capped devils.

Do you write poems on a rainy day?

No, I collect the rain in buckets and use it for washing my clothes.

What is indispensable to you?

God's grace! The rest can be replaced.

I am a blind supporter of Jawaharlal. Are you?

No! I don't believe in hero-worship though I admire Jawaharlal. I do not consider it fair to Jawaharlal to follow him blindly, when his life provides so much material to think.

Have you ever met Pavlova, the dancer?

I did and I fell in love with her. But then she told me she was a Russian. That settled our future.

ISS KUNDA SARANG (Bombay)

What is prostitution?

Commerce that started with the loose-leaf system of Adam and Eve.

MISS GANGU KUSHALPA (Mercara)

What sensation does a full moon cause in you?

She reminds me of a thousand idiotic film songs wickedly thrust on us under her aegis. I get nausea when I see the full moon these days.

Does darkness frighten you?

Only when it is lonely.

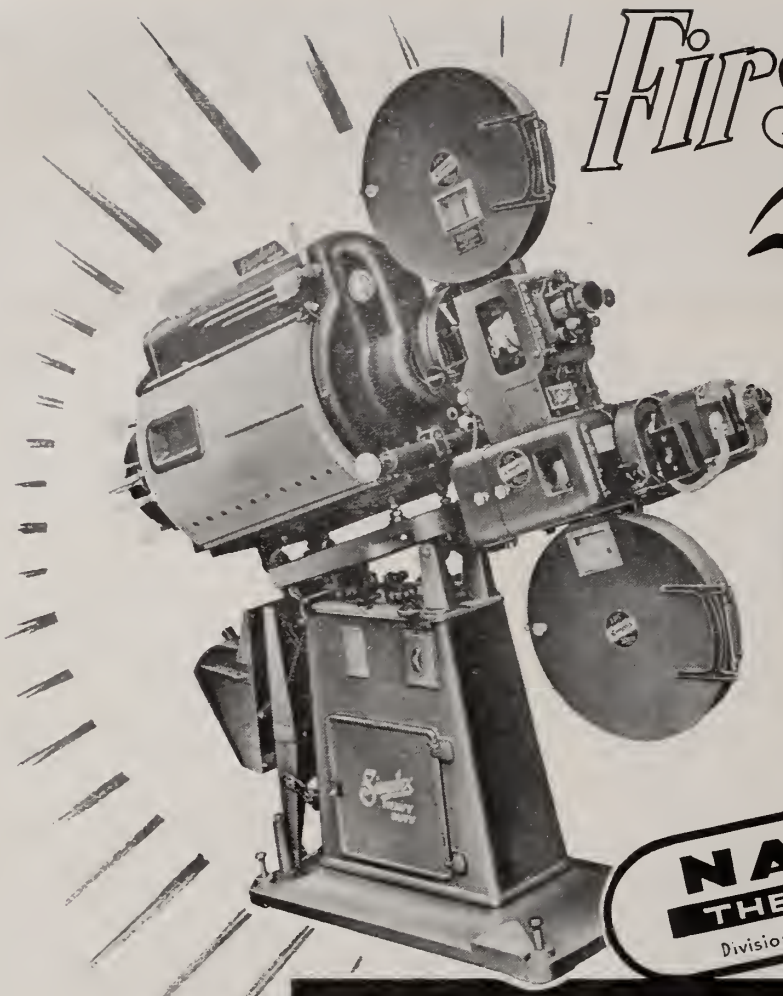
May I know the list of pet names with which you are called?

My wife calls me 'Babs', my father calls me 'Babu', my friends call me 'Baburao' and producers call me —. Never mind that!

K. T. RAMACHAR (Rayadrug)

Do you know the name of the new Madras premier? It is P. S. Kumaraswami Raja. Does it frighten you?

Dilip Kumar, the most popular hero of the Indian screen, gives one of his happy-go-lucky performances in "Shabnam", a Filmistan hit now running at the Roxy in Bombay.



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Tell me what is there before the postscript. At present the premier sounds like an after thought.

SS ANIMA CHATTERJEE (Bankura)

Has death got age?

Death is a birth of a moment and lives an eternity in that fraction.

Have tears a language?

Tears have words that hurt if their theme is anguish inside.

Do flowers blush?

Some of them even close their petals and refuse to show us their face.

Is there any relation between begging and borrow-?

Begging is always honest. Borrowing is salesmanship.

What happens when a girl ceases to blush?

Nothing more happens! Everything has happened already.

S. INDIRA DEVI (Kanpur)

What birthday present did you choose for Kamini shal?

I took myself to the party. That is more than Kamini ever expected.

Why have you a soft heart for Nigar Sultana?

She is a blue-eyed belle with a pretty face and lovely complexion. Isn't that enough to soften any heart?

s ever, Nargis plays another sad role in "Roomal", irected by Ramchandra Thakur for Varuna Films.

I strongly recommend your "Grey Dust" to the editors of minor film journals for certain reasons?

They don't need your tip. Twisted bits are already appearing in different periodicals.

T. L. KRIPALANI (Simla Hills)

Differentiate between Gandhi cap of 1930, 1942 and 1949.

In 1930 it was a slave's hope, in 1942 it became a warrior's helmet and in 1949 it is both the ruler's crown and the black-marketeer's camouflage.

RUSI BOMANJI MISTRY (Bombay)

Government are contemplating prohibition of tea and coffee after liquor prohibition. What will be the next item of prohibition?

They might put a meter in the marital bed to stop overindulgence and incidentally solve the population problem through punitive taxation.

P. S. DHANASHRI (Hyderabad Dn.)

Name the actresses who generally stay at hill stations in summer?

Popular actresses never have a summer. They are always in the spring of life, hopping from one studio to another.

L. MASSEY (Hathras)

Being disgusted with the useless talk of women I have decided to marry a dumb girl. What do you say?

Good idea but see that she is not deaf. Deaf women are as annoying as talkative ones.

MRS. MANAK S. KANTHAK (Bombay)

What makes you refer to V. Shantaram as brother of V. Kashinath in turn brother of V. Avadhoot?

That is the way they are. If I don't mention all the V's of Rajkamal in the same breath, we shall have another fratricidal war. Those V-brothers are publicity crazy.

O. SAROJINI (Vellore)

How many types of beggars are there in our country?

Politicians who beg for votes, ministers who beg for garlands, patriots who beg for funds and the starving who beg for a meal.

What do people think when an old man marries a young girl?

Let residents of Dalmianagar answer this question or ask that white-capped poet-politician, Balkrishna Sharma.

How to hold a slippery wife?

The slipper often holds a slippery one. It is an old and popular remedy.

S PEREIRA (Bombay)

Why do couples generally go for strolls in moonlight without watches on them?

The moon is their dial on which the hours of romance turn into minutes of happiness.

MISS T. V. RAO (Madras)

I am told that you are good at palmistry. How many actresses' palms have you read so far?

I read their faces. Their palms they stretch before the producers.

MISS SUBODH M. DALVIE (Bombay)

Man was born stark naked. Then why does he die all covered up?

Under the shroud death is as naked as birth. We dress the dead to cover the sins of life.

Does your magazine sell in Russia?

It will if I print it in red ink.

K. N. RAO (Bombay)

What is your opinion about the sky-scrapers of America?

It is capitalism kissing the sky.

A. DEVA RATNAM (Bangalore)

If I come to Bombay where can I easily see my dream girl Rehana?

You will have to be Santoshi's guest.

H. NAGESH RAO MANAY (Bangalore)

Can you name a leader who is free from egoism?

The way Gandhiji often emphasized his humility and reiterated his non-membership of the Congress, even he could not be acquitted of egoism. Why talk of others?

What has become of Nargis Art Concern?

Out of the news since "Romeo and Juliet" committed suicide.

SARASWATI DEVI (Dehra Dun)

What is the best part of "Geeta Bali"?

Her sex-appeal!

H. VENKANNA (Kurnool)

Which film actress' photo have you hung up in your room?

I like blank walls more than blank faces.

SUNIL KUMAR MUKERJEE (Jubbulpore)

On what grounds does India claim to become leader of Asia?

On grounds of Nehru's fertile imagination.

JAWAHIR S. THANVI (Jodhpur)

What is the difference between a slap and a clap?

A clap is the tonic of the politicians while a slap is the food of the masses.

P. SARVESWARAR RAO (Masulipatam)

Knowing that everything in this world is unreal why should most of the people take things seriously?

This is a world of creditors in which the first reality is the debt we owe to others. It has to be paid before we leave this world. And paying this debt is a very serious matter.

N. L. DUTT (Arogyavaram)

I get a red rose from a girl friend as a daily present. Red being the colour for love what should I conclude?

Conclude the bargain. Don't wait for the rose to fade.

MRS. MONE (Bombay)

Is it Morarji Desai's white cap or his stick that makes you sing his praise?

Caps and sticks don't scare me. I pr... Morarji when he does something good. I crit... him when I find him slow.

How is it that you are the only Bombay journa... to like Bombay's Home Minister?

I like him as a man. He is honest, sincere ... earnest, though some of his views are antiqua... If he is sent on a world tour for six months an... he cultivates a little sense of humour he will m... an ideal Home Minister.

If woman is 'honey', what is man?

Money!

KHARAK SINGH (Kuala Lumpur)

Suraiya and Nargis are seen in most films. W... this spoil their career?

They are running gold mines—not serving ...

In what way do the Sikhs help India?

They give us soldiers, watchmen, carpent..., labourers, sportsmen and once in a while a ... politicians.

Are you a capitalist?

Without any capital, though!

Who are the aristocrats of India at present?

The Nehrus of India!

I would like to correspond with Nargis. Will ... introduce?

Write to her C/o Akhtar Hussein, Cha... Marine, Marine Drive, Bombay.

B. CHAKRAVERTY (Kasganj)

Tell me how to please a sophisticated girl?

Sophisticated types like Tarzans of the ju... —but the jungle is more important than the Tar...

K. A. Abbas is a cheap writer!

When did you discover that?

T. M. KANNAPAN (Trichinopoly)

What explanation would you offer to a man ... does not believe in God?

It is stupid to convert an atheist. If he l... long enough he dies in the lap of God.

PRAKASH SHARMA (Delhi)

Mr. Patel! How, when and from where did ... contract this habit of picking holes in other men's co...?

It is an inheritance from my father. He ... lawyer with a cross-examination which often e... ties the bladders of witnesses in the court.

D. WILLIAM MOSES (Tanjore)

When does a man look twice at himself?

The second look is a glimpse of the inferior... complex in a man—his anxiety to present more t... he can.

I. N. HAZARI (Bombay)

Is it a crime to kiss a girl in public?

Yes, girls between 16 and 60.

What will happen to the race horses after 19...?

They will be harnessed to our minist...

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chariots and our little men will become little Caesars.

Can our Indian film producers give us a picture like "Johnny Belinda"?

You will soon get its distorted bits in a dozen Indian pictures. The first one of the series will be "Paras".

K. V. GANAPATHY (Nagpur)

How many parties do you attend every month? Most of the actors and actresses must be giving you dinner parties every month!

The very first party I ever attended was at Kamini Kaushal's place and I hope it is the last. As a rule, I don't accept invitations for dinner because of my dietetic restrictions.

Some of our ministers who were on the verge of insolvency have built bungalows and become owners of villages. How do you account for this?

Don't make wild allegations. Name the ministers and get proofs and I shall see that the bungalows and villages are taken away. There is no sense in multiplying idiotic rumours.

PURUSHOTTAM RAJ (Kathmandu)

What is the root of slavery?

Not the strength of the tyrant but the cowardice of the slave!

Where lies beauty—at heart or in face?

A beautiful heart lends a glow to a beautiful face.

D. MUTHUSWAMY (Bombay)

Why did Pandit Jawaharlal meet Bernard Shaw?

Presumably to advertise Indian mangoes because we don't know where they scratched each other.

Who's going to be the first President of the Indian Republic?

It is difficult to get rid of Rajaji.

What would you do if a beautiful film star is shipwrecked on an island with you? Say you are thirty and she is twenty-five!

I am forty-five and that is hardly an age for day dreams.

GUNVANT DESAI (Navsari)

Does anybody at Karachi worship the Mahatma's statue opposite the Governor General's residence?

"But-parasti" (idol worship) is forbidden in Islam though "Peer Parasti" (saint worship) is practised generally. But the saint must be a Muslim.

What are the achievements of the present ministries of health and education?

One man dies every minute from tuberculosis in India and education has become twice more expensive these days.

P. N. KHOSLA (Dehra Dun)

Do Americans carry umbrellas?

Oh yes, they do! It has not yet begun to rain

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dollars in America. The Yankees have still to scrape them.

RESH NAKUL (New Delhi)

What disease do the politicians usually suffer from?

Stomach colic, constipation, liver congestion and piles! They can't digest their own lies.

What is wrong with your old director friends—rua, Modi and Jayant Desai?

Barua took his art to the doctor, Modi lost it in his marital bed while Jayant Desai handed it over to his banker.

G. TREEBHOOHUN (Mauritius)

Can you name me a single producer whose primary otive is not money-making?

To answer this I must name the dead—Himansu Rai. But when Rai lived he too chased Mammon.

YANTILAL RATILAL BHATT (Kandivili)

Formerly whenever our leaders appeared on the een, people clapped but now they don't. Why?

Now people spit and spoil the theatre. Our present politicians are no longer popular leaders. Many of them are self-righteous tyrants who have turned the nation into a colony of criminals by enacting many new and vindictive laws.

EROI (Kenya)

Do we maintain any blood bank in India for transion purposes?

The bank is a place where the surplus is deposited. In India the original veins are running dry.

Did you meet Walt Disney? If so what have you t say about him?

I met Disney and found him more modest than his Mickey. Success has not spoilt this great artist whose genius has kept the world gaping.

BINDRANATH ROY (Cuttack)

Were you a nuisance at the age of 14? What were u doing then?

I was playing with school books and studying cricket.

J. SANKHE, M.L.A. (Bombay)

Are you an impostor?

Critics never become impostors, but clappers do and they often wear white caps to misguide the world.

What tickles you most?

The fact that a Congress legislator like you cannot recognize an impostor when he meets one. Next time when you attend the Assembly session, watch the crowd of mountebanks around you.

HAKRAPANI (Bombay)

Is Kamini's hubby an actor or a businessman?

He is a Port Trust engineer with banking as a hobby.

. SHRIWASTAVA (Rajnandgaon)

Did you ever talk to Sushila Rani to get her again in ie next birth?

Don't you think that will be boring?

It is a cruelty to put a charming girl like Rehana behind a chick curtain but there she is, stepping out in "Chilman", a social picture of O.S.S.

You don't altogether agree with Sardar Patel. Does it matter?

It should to Sardar Patel who is a conscientious patriot because I am one of his intelligent voters. No politician can afford to ignore intelligent opinion too long if he hopes to win elections.

MISS L. RAU (Bangalore)

Why does Jairaj, when singing, throw out his arms with such force every two seconds as though he were drowning?

Music is deep waters for Jairaj and no wonder he struggles for the proverbial straw.

CAPTAIN PRATAP (Mussoorie)

Would you like General and Madame Chiang Kai Shek, old friends of Pandit Nehru, to seek asylum in Delhi and start a Chinese restaurant?

We have enough Chinese restaurants already —some of which need to be watched closely because of the Red dishes they serve these days. Some of our missing Communists might be found in them cooking the porridge.

Should Stalin take a lesson from Truman and invite Nehru to Moscow?

Stalin believes in counter-strategy. He has invited Pakistan's Liyaqat Ali Khan who is a nearer neighbour. Truman might now send a hurried invitation to Liyaqat.

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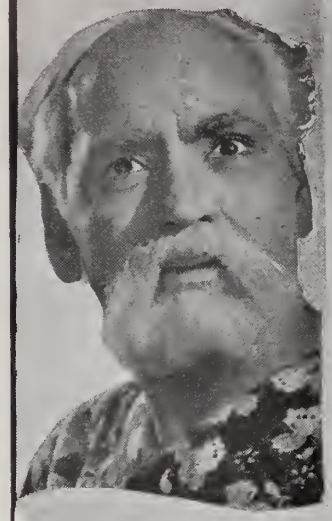

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is new comer, Shyama, has a pleasant face to present in "Rooplekha", a costume story of Favourite Films.

Why are so many patriots being jailed in these ys of freedom?

To cure political insomnia.

IL KUMAR KANWAR (Dehra Dun)

Why are people so anxious to see film stars?

They want to check up on their eyesight—to find out how their dreams of darkness face the glare of daylight.

What do you think of a man of seventy marrying girl of seventeen?

An epicure! The girl's reaction, however, is more important than mine.

Are Socialists popular in Bombay?

Yes, but not because the Socialists are liked but because the Congressmen are hated.

SS S. LALVANI (Bombay)

What is a girl to do if a boy keeps pestering her ound everywhere?

She should suddenly turn round once and ask him sharply about his intentions. Some one in the crowd will finish the rest of the inquiry. She can also inform the policeman but that is too conventional.

What is the difference between 'Tata' and 'Ta-ta'!

First means goodbye to your air fare, the second means goodbye to your friends.

JINDAR SINGH SETHI (Nabha)

May I know your knowledge of mathematics?

I am a wage earner. I know addition and subtraction, the only mathematics of middle class life. Capitalists know multiplication, division and ratio and proportion. Politicians know vulgar fractions.

V. K. FAZLUR RAHMAN (Bangalore)

Whom would you choose if the choice is between Rehana and Begum Para?

For what?

What do you call a person who adorned his drawing room in 1946 with the photo of King George VI; in 1947 with the photo of Mr. Jinnah; in 1948 with the photo of Gandhiji and in 1949 with the photo of Pandit Nehru?

A bread and butter patriot.

Are our popular ministers still popular?

Not with me, at least!

What does motherhood mean to a prostitute?

Continuous business if the little one is a girl —irritations if it is a male brat!

What is the difference between a Nationalist Muslim and a Congress Muslim?

A Nationalist Muslim can be a Socialist or a Communist but a Congress Muslim must be a spiritual heir of Azad—nothing less, nothing more.

What do you think of our Government's plan to thrust Hindi on the masses?

As idiotic as their other plans.

PRAN NATH CHHIBER (Delhi)

What exactly does a man mean when he says to a young girl, "Darling, you are the sweetest thing on earth"?

That he hopes to meet a sweeter one in heaven.

What is the worst thing which a young girl can hurl at a young man?

Herself! That inflicts a wound which needs a new dressing three times a day.

A. RAGHAVAN (Guntur)

What is the difference between Christ and Christians?

It is a gulf of one thousand nine hundred and forty-nine years.

Have you ever scrambled to garland a minister?

Not yet! God is still merciful to me.

Sardar Patel said that he is not a capitalist. Well, what about his son?

He is not a capitalist either. He is a princely wage earner.

I sympathise with prostitutes. Don't you?

Only with young and beautiful ones.

A. S. RAJA (Vizagapatam)

Recently Dr. Pattabhi performed the opening ceremony of one of the costliest theatres in these parts. The show started with a newsreel of the Jaipur Congress. What do you say?

More incense to the year's idol!

P. KANAKA REDDY (Waltair)

What do girls expect to find at church?

In old times they used to meet their future husbands. Nowadays they find their present lovers.

GULJAR SINGH (Singapore)

How well will Sabu do on the Indian screen if he were to act in India?

He might earn three rupees a day as an extra.

S. D. DATAR (Sholapur)

Have you ever seen a white Negro?

Quite a few! They only proved that blood had nothing to do with the colour of the skin.

OMESH CHANDRA WHIG (New Delhi)

Please give us a life-sketch of Morarji Desai?

Born in Bulsar when there were no lamp posts there. Stayed in G.T. Boarding in Bombay which had electric lights. Graduated from the Wilson College and took up Government service as a deputy-collector. Morarji is reported to have been a quarrelsome, argumentative and rowdy young fellow, headstrong and obstinate like a mule. Under Gandhiji's influence he improved fast to become our Home Minister today but Morarji still lacks sense of humour.

Is there nothing in common between Hinduism and Islam?

Only God and He is such a harmless fellow.

J. LAL THANVI (Jodhpur)

What is the food of love?

It is cooked in the bed of harmony.

K. G. MATHUR (Ghaziabad)

Define a stone-hearted girl?

Your rival's sweetheart!

What do you think of bulky women wearing the Punjabi dress?

Multi-coloured balloons.

What is the difference between a Communist and a hungry man?

The Communist is a hungry man who has had two good meals and is still hungry.

What will love be like in the next century?

It will be a rationed commodity with its germinal seed in state control.

What was the effect of the comet on Sardar Chandulal Shah?

He won the Derby and defeated the Congress candidate at a recent city election.

Why don't some of our ministers step forward to marry a Harijan girl and give a practical example of Gandhiji's teachings?

Aren't the Harijan girls already sufficiently depressed, suppressed and oppressed? Why punish these poor girls by throwing them into the dirty beds of politicians?

Are thieves necessary in modern society?

They help to balance our country's one-sided prosperity.

Who is a sadist among our popular ministers?

Most of them seem to be sadists the way t have deprived the people of the cup that cheer

Why are girl beggars increasing day by day?

To collect funds for the Socialists.

Who is the next of kin of Nargis?

She has a huge mother, two interfering broth with a dozen nephews and nieces not to mentio score of moths who appear at dusk. And yet sh a very lonely damsel.

Is it possible to avoid loneliness by going thro love letters?

Love letters, on the contrary, give an edg loneliness and project the past on the horizon the present.

How is it that our national leaders are so per in delivering speeches in public places?

That is how they have hypnotized the na with words that raise hopes which are never filled. They ask us to eat words, wear words live and die on words.

Who is the real winner on the race course?

The Government which makes profits with giving us a run for our money.

Define good news?

The defeat of a Congress candidate in the C cutta elections recently. That defeat was the b beacon of democracy.

MITTU ROW (Waltair)

Would you take a hand if permitted to reorga the South Indian film industry? How?

That is improving only one man, Vasan, wh I can give a correspondence course when necessa The South Indian film industry begins and ends w one man and that is why it is hardly an indus

M. K. ADVANI (Bombay)

What will be the fate of Madrasis after the recog tion of Hindi in Parliament?

They will be once again relegated to their position in Ram Rajya with a few Angads and S rivs of Ramayan acting as representatives of a d province.

Compare "Apna Desh" with "Deccan Queen"?

"Deccan Queen" never insulted the unfortu refugee women by branding them as traitors to t country. If the refugees had a backbone, "A Desh" would not have been on the screen to

MISS T. PAI (Bombay)

Is dignity inherent or assumed?

Assumed dignity is affectation.

What is the percentage of idiots to geniuses in film industry?

The idiots of the film industry are outside, the streets, people who pay for idiotic pictures.

When do our nails remind you of claws?

In clubs when I see the cats with pointed and painted nails.

Isn't everyone secretly a Narcissus?

With the only difference that the mirror has replaced the fountain.

I love Napoleon!

Quite safe! You won't have cradles.

N. VISWESWARIAH (Bangalore)

Why do some people grow beards?

Probably to hide the barber's itch or facial eczema.

A. RAMANATHAN (Poona)

What will the Yankees do if they miss dollars?

They will holler and won't let the rest of the world sleep.

P. JHUNJHUNWALA (Kanpur)

What is the difference between the graves of mart- and traitors?

The martyr's grave intrudes on us with its tomb-stone of memory while the traitor's is politely silent.

Is pain palpable?

Physical pain often screams while mental anguish sheds only silent tears.

When is laughing a necessity?

When ministers ask you to study under the municipal lamp post and mayors forget to put oil in the lamp.

When does a widower remember his wife?

When mere memories can't warm a cold bed.

SS K. L. KUMARI (Vizagapatam)

Is marriage necessary for every girl?

Men never insist on the ceremony.

NTA SYAL (Delhi)

Is Raj Kapoor handsome?

No, but he is not repulsive either.

C. BHASKARAN (Madras)

Why don't the Indians call their wives as 'darling'?

They do so in the cities but they never mean it.

What do you think of Madras politics?

Is there anything to think about them? They are so obvious.

I. KAJI (Bombay)

What is a sense of humour?

The toleration shown by our people towards the idiotic speeches of our leaders.

What would happen if barbers go on strike?

We shall all become education ministers like Maulana Abul Kalam Azad.

RRIS NELSON (Agra)

Who is the most non-violent actor we have?

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Karan Dewan. His most violent act is an occasional sneeze.

R. NADGONDA (Dharwar)

Do you know, Mr. Patel, the postal envelope now sts two annas?

I know and the weight of the extra postage has made its journey slower than before.

S. AHLUVALIA (Delhi)

What is there honourable and noble about a soldier?

His willing consent to give his life for his country. Do you know that soldiers always die young?

AHZADAKHAN ZAROBWAL (Bombay)

Could you tell us why Dilip Kumar was not invited Kamini Kaushal for her birthday party?

His absence was suggestive but I am told that Dilip is a boy of retiring disposition and does not like crowds.

What was the exact time and place when you first t your wife-cum-secretary?

At 8-30 p.m. on the 15th of January 1942 at the Wayside Inn on Rampart Row, Fort, Bombay, India. Let me know what the future has in store for us.

LEELAVATI MENON (Madras)

Do you think the creation of an Andhra province uld end this ministerial tussle in Madras?

More provinces—more ministers—more tussles. I would like to see all the provinces turned into as many Commissioner's districts and ruled from the Centre with a single legislative assembly. We shall then have some peace, unity, uniformity and efficiency. The present provincial autonomy is making a mess of our freedom which the ever-hungry Chinese may roll one day on their red tongues.

VELJI (Jamshedpur)

Should a girl marry a man who snores during ep?

A snoring man is better than an empty bed.

Why do Hindus take off their shoes before entering emple?

To keep the street dirt out of the temple and not to trade in old shoes for new ones.

GHUNATH DAS (Darbhanga)

Please name the producer who is kind and sympatic to his workers?

Chuni Lall of Filmistan who distributed a lakh of rupees to his workers very recently.

Hon'ble Thakin Nu returned with hope. What be?

Same hope which China's Chiang entertained.

ANTILAL K. DOSHI (Bombay)

How is it that brothels are still flourishing opposite t Congress House in Bombay with the Congress Govment in power?

Probably to prove that white-capped Congressmen can remain saints with sin facing them. It sounds like an illicit distillery in the lap of the prohibition police.

A. DE' CRUZ (Nagpur)

How many more times you expect to marry?

These Congress laws have cut short an enterprising career.

Could you tell me the exact number of times you laugh per day?

I am not so extravagant as to laugh every day. The last time I laughed was when I saw Shantaram standing like a Congress volunteer beside Minister Morarji. Previous to that the sight of Chandulal Shah in an English suit while on way to Geneva gave me a severe stomachache laughing for days.

S. K. AGARWAL (Lucknow)

What is a college romance?

Usually a theory for a future domestic laboratory—sometimes an actual rehearsal of the future experiments.

S. C. SIVANANJAPPA (Sangenahally)

In which role has K. A. Abbas succeeded: as a journalist or as a platonic lover?

Judged by the money he earns, Abbas is a successful journalist. Platonic loving is an honorary pastime.

ARJAN D. BHARWANI (Ootacamund)

Why is Sardar Patel called "Vir Hanuman"?

Because he was the first lieutenant of our "Ramnam" saint.

Why has twenty-three months of freedom failed to produce even an Indian national anthem?

We are trying to describe our freedom before we sing about it.

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What is the difference between Stalinism and Communism?

Stalinism is the fascist form of Communism.

How is it that after so many years of hard and intelligent work, your bank balance does not show big figures?

Journalism is not a textile mill for turning cloth into currency.

Why does the entertainment tax vary from province to province?

In the present Congress Raj it is dangerous to use the word "why". The ministers themselves do not know why they are doing what they are doing these days.

SHANKER G. MAKHIJANI (Curacao)

Has Government of India done anything for the Sindhi refugees in India or are they only given hopes?

Don't worry about the Sindhis. They are doing fine and have turned their erstwhile hosts into refugees now. You can't use DDT against the Sindhis so they grow and multiply fast.

SHEEL C. JAIN (Delhi)

Are women really the source of inspiration?

Yes, they drive you to work to pay the grocer, the milkman, the servants, the landlord, the dhobie etc.

A. N. SHIKHARE (Bombay)

What is the last refuge of a defeated politician?

A defeated Congressman becomes a Socialist. A defeated Socialist becomes a Communist. After that there is no defeat. Every one becomes a Stalin.

What is the result of morality going out of politics?

We get prohibition laws, anti-bigamy laws and other vindictive and pseudo-moralistic measures. The morality of politics lies in combining the largest measure of freedom to the individual with the least amount of interference from the State.

MADAN SURAJ SOLANKI (Jodhpur)

Is garlanding a proof of real greatness?

Greatness of heart of the man who garlands, seeing that those who are garlanded so often turn out to be narrow-minded bigots.

A. ABDULLAH (Dibrugarh)

I saw Suraiya in "Omar Khayam". She is so ugly?

Don't say it loudly. Her producers will hear.

SUSHIL KUMAR (Hyderabad Dn.)

Can we call death our own?

You need not be unnecessarily affectionate because death won't disown you.

What is a virtuous woman to her husband?

A silent prayer for his soul!

V. N. MATHUR (Delhi)

Generally young girls of today desire to choose only those persons who want to become henpecked husbands. Why?

Henpecked husbands are symbols of peace and harmony and never ask embarrassing questions.

A. V. NARASIMHAN (Hyderabad Dn.)

What is temptation?

To drink whisky during complete prohibi in defiance of the State laws and doctor's ord

What is your value in the money market?

Only the man who borrows has a market va I live within my income.

What will you do if some one sets a price on y head?

If the price is attractive I shall collect the p and deliver the head.

ANVERALI A. C. (Seconderabad Dn.)

Are you a good chaperon for girls of college go age?

I have no time to waste on these teenage t

Can a woman become a prophet?

Every housewife is, the way she preaches.

KAILASH NATH (Laskar)

What is the reason for the present-day increase crime?

Politics, poverty and prohibition.

The other day I saw a Sikh sitting in the barb shop. Can you tell me why he was there?

He must be reading old newspapers.

What is wrong with the Congress nowadays?

There is nothing right with it. The Congr is no longer a people's organization.

Should cabinet ministers always fly?

It is all the same to us whether they fly crawl as most of them never arrive anywhere.

A. KOTESWARA RAO (Tenali)

Why do people enjoy stage dramas more th cinemas?

In a stage drama people feel the hot breath the living artiste and the moisture of human te

A. N. RAMACHANDRA RAO (Madras)

The world is fast passing out of the investment a dividend stage. Why?

Because too many dividends were being p to too few people and too many sweated to do

S. S. RANE (Bombay)

Why is man ambitious though he knows he mortal?

That is precisely why he is so ambitious, squeeze in a long career within a short span.

D. D. TUNGIKAR (Hyderabad Dn.)

What is polygamy?

A virtue of Hindu gods but a crime of Co ress raj.

Babu Rajendra Prasad is not given any minister post. Why?

He sits up in the night and sleeps during day. The Secretariat will need an asthmatic cl to keep pace with Babu Rajendra Prasad.

Do you want to improve society from within a without?

Heavens, no! That is the self-arrogated job of our Congress ministers. I want to sell only "film-india".

WANT SINGH AHLUWALIA (Delhi)

What is the function of money in love?

It is food for Cupid.

NORANJAN DUTTA (Titaghur)

Is peeping a sin?

If what you see is also a sinful act.

SHAKUNTALA (Mysore)

Why is the price of coffee powder increasing day day?

Might be because Narsu, the South India coffee man, needs more money for motion pictures.

What opinion do you hold about Vijaylakshmi dit?

She is too old for my opinion. Call her Mama Pandit and solve the problem.

Why have the lady students in Mysore started throw-stones at the ministers' cars?

Those ladies probably want to drive those cars and thus run the state.

ASH RAADZ IRANZ (Singapore)

Does a modern woman like to become an early her?

She doesn't because motherhood is an orthodox profession but when she risks a husband, accidents must happen.

. RABHAKAR (Madras)

What do politicians lack?

They lack everything we expect of them.

. JAYARAMAN (Trichinopoly)

When another member of the British Common-th of Nations, is daily adding insult to injury, why Nehru tie India's lot with the British?

Nehru has a new neighbour who still feeds the British bull dog and in doing so threatens India's security. An old enemy is always a lesser risk than a new friend.

. HATIA (Meerut)

If you meet a girl in the street and she smiles at what will you do?

I'll hit back with a bigger smile. I am not a man to take things lying down.

RUDDIN AHMED (Ranchi)

What impressed you most in America?

I saw people running, chasing, bending, stretching, shouting, struggling and working all the time. It is difficult to find an American in bed unless it is a hospital bed. In India—alas!

. . RAJAN (Bombay)

Which part of their body is most highly prized by s?

They respect all parts except the tongue which they turn and twist unmercifully.

Who is the most beautiful film star—I mean, with-osmetics?

From the present active lot—Madhubala. She has figure, features, womanliness and modesty.

CHAMPA LAL BOTHARA (Jaipur)

I want to give you something as a gift. Please let me know your choice?

Send me a nice 4 carat pink diamond. That is the best a jeweller like you can give. Don't back out now.

Have you saved something for the future?

Nothing much in worldly possessions but the goodwill of a million readers makes me a millionaire.

C. K. NATARAJ (Chalapuram)

We are living in an age of terror?

Yes, terror of our politicians who are wrongly called patriots.

MISS G. A. INDRA (Bombay)

Is horse racing a clean sport?

Very much so! It cleans you out.

Is woman an income reducing agent?

Had she been only that men could have purchased their peace of mind with money but she is a lot more.

VINOD S. KAPUR (Simla)

Why do you hate Communism if you are not rich?

I like Communism as a political doctrine but I disapprove of the violent methods used by the Communists.

Smartly rigged up Sitara makes "Hulchul" a thrilling motion picture and gives K. Asif a new reputation as a producer.

What is Nigar Sultana's address?

Mamajiwalla Cottage, Mahim Bazaar Road, Mahim, Bombay. But approach carefully as Nigar has a rare temper in spite of her attractive smile.

What do you think of Dilip Kumar's usually open mouth?

Must be a hungry bloke collecting the studio dust on his tongue.

K. N. SUBRAHMANYA (Mysore)

Pandit Nehru is reported to have presented mangoes to George Bernard Shaw. What does that mean?

That mangoes are better than our politicians.

G. JAGANNATH PATNAIK (Jeypore)

I am an ale-house politician. What are you?

An arm-chair grumbler.

V. P. SHAH (Bombay)

Do Communists ever lead a peaceful life?

Only when they sleep, I guess, if they sleep at all.

V. A. ABRAHAM (Bombay)

Do you think the Socialist Party is ripe to take over from the Congress?

When the Congress itself is not qualified enough to rule efficiently, how can you expect this little step-child of the Congress to take over?

B. KISHEN RAO (Bolarum)

Nehru kissed Lady Pamela, Rajaji embraced Lady Mountbatten but Sardar Patel kept quiet. Why?

The Sardar embraced the princes and they disappeared into his large heart.

MISS ASHA KUMARI (Dehra Dun)

What sort of women do film actors fall for? Not the good type, let us hope!

With the exception of a few uneducated rotters most of our film actors are decent married folks who don't believe in chasing other women whether actresses or from the "good type" you presume.

RAMZANALI CALCUTTAWALLA (Secunderabad Dn.)

I am crazy about Kamini Kaushal. I want to write to her; what is her address?

Mrs. Uma Sood, C/o B. S. Sood, Gate Side, Clarke Bunder, Mazagaon, Bombay.

S. M. SRIVASTAVA (Meerut)

Why is the U.P. Government ready to spend Rs. 10,000/- to remove monkeys?

Do the monkeys collect a bigger crowd than the Congress ministers? If that be so, the monkeys must be shot because crowds are the essential vitamins of the Congress organization.

MITHU M. WADHWANI (Bombay)

Is there anything peculiar about your dog, Moti?

He is handsome, intelligent and loyal. How many human beings deserve this compliment?

KRISHAN KUMAR KALRA (Bombay)

They also love who stand and stare?

But they tire their eyes and legs.

K. NAGARAJA RAO (Kurnool)

Why are the Mountbattens so much interest[ed] our country?

Their first cousin is the Prime Minist[er] India.

BISHAN SAHAI (Ghaziabad)

Bombay's Home Minister recently declared [that] government would banish all forms of gambling. [Will] this apply to marriages also?

No, nor to the privilege of voting for the [Con]gress in the next election.

MISS PARPATI PANJWANI (Bombay)

Is your mind a magazine of knowledge?

A magazine takes its contents from ou[t]side. Thought is the product manufactured inside [the] mind.

P. N. RAMACHANDRA (Mysore)

Have beautiful women got beautiful souls?

Women are not known for their souls.

RAJ KEJDIWAL (Kanpur)

Can you tell me why Suraiya is becoming bulky by day?

She is competing with her bank account.

Do you approve of smoking by the so-called [cul]tured girls of India?

I hate Indian women smoking, drinkin[g] doing the rumba.

K. G. S. KRISHNA (Bombay)

What is the place of Communists in India an[d] you fall in line with the government's policy tow[ards] them?

If we must have Communism, let it come p[eace]fully and constitutionally and not riding on the [Red] bronco from Moscow, kicking and killing p[eople] without rhyme or reason.

HALIMA BEGUM (Secunderabad Dn.)

A Muslim friend argues that Islam is 99% [like] munism. What do you say?

I disagree. The brotherhood in Islam is [mu]tual and not an equality in spoils as in Com[mu]nism. In Islam all human beings are equal in [the] eyes of God. In Communism all human beings [are] supposed to be equal from the view point of [the] state. There is a difference between God and a [man]. Islam insists on charity. Says the Holy Q[uran]: "Practise 'salat' and pay 'zakat' to the poor [and] bow down with those who bou down" (Holy Q[uran] Ch. II 43). The words 'zakat' and 'poor' in[dicate] that the rich must give charity to the poor. In C[om]munism the rich and the poor don't exist. In [my] opinion, there is 99% disagreement between I[slam] and Communism.

Acharya Vinobha Bhave, Mahatmaji's disciple, [tra]vels only first class and is not afraid of public critic[ism]. How do you like that?

Who is to ask him after Gandhiji's death? [He] never travelled that way when Gandhiji lived.

D. P. OROSKAR (Bombay)

In an article about Pandit Nehru published [in] English weekly "Life" (international edition) of

y 28th, the author writes "Modern India has the nd largest movie industry in the world. It is patrod by subconscious India. Sixty per cent of its pros deal with this world of racial myths, magic and asy". Is it true Mr. Patel?

No! The writer is misinformed. Hollywood produces a greater percentage of myths, magic and fantasy than India does. And Hollywood produces in addition a number of perverted problem dramas. As regards the filmgoers, their mental age is about the same all over the world.

UMAR (Patiala)

What would you do if you go to Kashmir?

Take a houseboat and flirt with girls, if there are any good looking girls around. I won't write stupid articles about Sheikh Abdulla and sell them to penny papers.

When writers write, whom do they write for?

They write for their grocers but don't admit it even to themselves.

Which is the costliest picture produced?

Rajkamal's "Bhool"! It was the most expensive mistake of the year seeing that it brought in no returns.

ATARAJAN (Poona)

Are there University degree holders amongst our ducers?

Quite a few but the box-office does not recognize these degrees.

RAJENDRA SINGH (Agra)

Do our film stars ever get jealous of each other?

Jealous? That is hardly the word. They would bite each other if they only got the chance.

Why are memorials not raised for our dead film s?

Memorials are built for those who serve selflessly. Do you know how much our stars eat, drink and waste when they live?

. RAO (Bombay)

We have hardly any female directors in our indus- Isn't the fair sex suitable for such work?

Somehow when a woman starts doing this work, she remains neither fair nor female.

"Honesty is the best policy." Which is the worst?

Honesty again, and again!

M. NAIDU (Voyalpad)

What is it that you like most in our white-capped ticians?

Their humility in bending their heads before garlands.

Why do school teachers make the best wives?

Leela Chitnis was a school teacher and in spite of two marriages she is a lonely soul today.

How to reduce ugly fat?

Neither medicines nor exercise can do this. Keep away from the dining table as much as possible and the trick is done. The scientific approach is to lessen carbohydrates and fats and concentrate on proteins.

. VASUDEV RAO (Bangalore)

How do you avoid the insurance agents?

I show them the old policies and ask them to lend me money to pay their premiums.

What are the highlights of your life?

My life has had no highlights. It has been one long gruelling session of work.

What is horse sense?

The sense which Chandulal Shah displays in picking up Derby winners.

VASANT VARDE (Bombay)

What was the beginning of your success?

Six failures one after another before I realized that people would pay to read what I wrote.

NIRMAL (Rewa)

Do the husbands of our actresses live on earnings of their wives?

What else do they marry actresses for?

25 PRIZES EVERY MONTH

In response to the demand of numerous readers, Filmindia Publications Ltd., have decided to give copies of Editor Patel's book "Grey Dust" as prizes for questions which are considered interesting or elicit interesting replies in "Editor's Mail".

The prize scheme has therefore been revised as follows:

1st Prize: Rs. 90|- and one copy of "Grey Dust"; 2nd Prize: Rs. 70|- and a copy; 3rd Prize: Rs. 40|- and a copy; 4th Prize: Rs. 30|- and a copy; 5th Prize: Rs. 20|- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR AUGUST

1st Prize to T. L. Kripalani (Simla Hills); 2nd Prize to Gopal Chandra Banerjee (Barrackpore); 3rd Prize to Miss Gangu Kushalpa (Mercara); 4th Prize to Miss Anima Chatterjee (Bankura); 5th Prize to Miss Kunda Sarang (Bombay) and 20 consolation prizes to the following:—C. Satyanarayana Rao (Kurnool); N. Rajagopal (Mysore); Jagdish Prasad Jain (Hapur); Rusi Bomanji Mistry (Bombay); P. Sarveswarar Rao (Masulipatam); Miss T. V. Rao (Madras); Miss Subodh M. Dalvie (Bombay); K. R. Rajan (Bombay); H. Venkanna (Kurnool); Miss L. Rau (Bangalore); Pran Nath Chhiber (Delhi); A. Raghavan (Guntur); K. G. Mathur (Ghaziabad); Miss T. Pai (Bombay); M. Velji (Jamshedpur); Jayantilal K. Doshi (Bombay); P. N. Ramachandra (Mysore); Champa Lal Bothara (Jaipur); K. N. Subrahmanya (Mysore) and B. Kishen Rao (Bolarum). Money Orders and copies are being sent to all the prize winners.

HINDUSTAN CHITRA

HINDUSTAN CHITRA

Present

In the wake of the roarin

success of their

"SAWAN AYA RE"

yet another hit

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Written and Produced by:- **KISHORE SAHU**

Directed by:- **RAMESH GUPTA & SUSHIL SAHU....**

Starring

KISHORE SAHU · RAMOLA · MUBARAK

MOHNA - JANKIDAS - AMIR BANU - ANANT PRABHU - JUGNU

Music Direction

KHEMCHAND PRAKASH

Lyrics

BHARAT VYAS

Shamyr-la

Produced at **M & T Studios** ANDHERI.

OUR NEXT

UNDER PRODUCTION

TESU-KE-PHOOL

KISHORE SAHU—

India's ace director Kishore Sahu is also an excellent actor. Here he is, playing a comedy role in "Rim Jhim", a social comedy, featuring Ramola in addition. The picture is produced by Kishore Sahu for Hindustan Chitra.

IT'S A

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JAIRAJ

Produced

R.B. HALD

Music

KHURSHID ANWAR

Photography

RAJNIKANT

Audiography

CHANDRAKANT

Songs

MADHOK-SHAKIL

NAKSHAB

HALDIA-NANDA

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in

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RGA KHOTE

Directed by:
J. K. NANDA

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ON THE SETS NOW

D.D.NEROY

REHANA—

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the HUMAN HEART

●

Here they come together!

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Romantic

★ REHANA

and "the bad gentleman"

★ YAKUB

in

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in

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with :— PRATIMA ★ SHANTI MADHOK ★
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NAZIR (Kashmiri)

Directed by — **CHANGEZEY**

Supervision — **VAJAHAT MIRZA**

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Produced by
ERUCH DARUWALA &
ABDUL MAJID

Music by :- **H. B. SUBAM**

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OUR REVIEW

"Chhota Bhai" Revives New Theatres' Old Glory !

Kartik Chatterjee Deserves A Salute !

"Chhota Bhai" takes you back to the golden age of the Indian movies when the New Theatres of Calcutta gave us one beautiful picture after another and in doing so lent rare art and purpose to entertainment.

We are so rudely disappointed with the spate of rotten pictures turned out from the studios these days that despite the proverb that one swallow does not make a summer. we still cling to the fond hope that "Chhota Bhai" is the precursor of a series of beautiful creations from New Theatres.

"Chhota Bhai" is a beautiful experience in which one forgets the usually dirty environments of a rotten theatre and lives with the modest and unobtrusive characters of a story which has more in it than the mere antics of a high-spirited. self-willed boy.

The story is a provocative essay in child psychology and an eloquent lesson for parents and guardians entrusted with the care and upbringing of problem children. Taking the too simple, and a little dull story. "Ramer Sumati", written by the late Sarat Chandra Chatterjee, Kartik Chatterjee, the director of "Chhota Bhai", has made a picture which. in its human appeal and social purpose, far surpasses the original work of the great author. It is like putting life into clay models and creating a vivid world of ideals and emotional conflicts.

CHHOTA BHAI

Producers:	**New Theatres Ltd.**
Language:	**Hindustani**
Story:	**S. Chatterjee's "Ramer Sumati"**
Music:	**Pankaj Mullick**
Songs:	**Prakash, Ramesh & Rajendra Krishna**
Photography:	**S. Mazumdar**
Audiography:	**S. Ghosh**
Cast:	**Molina, Shakoor, Rajlaxmi, Paul Mohinder etc.**
Released At:	**Minerva, Bombay**
Date of Release:	**3rd June 1949**

Directed By:

KARTIK CHATTERJEE

LOVE AS CURE

It is all about Ramlal the young step-brother of Shyamlal a middle-class wage-earner. Ramlal is an orphan entrusted to the care of Narayani, Shyamlal's wife. Narayani seemed to love Ramlal more than she did her own little son Govind. Probably because Ramlal was an orphan, possibly because he was a step-child in the family and certainly because everyone else hated Ramlal. Narayani protected the boy with all her love. To the boy, Narayani was the only goddess of his little world.

Ramlal nursed almost a very keen sense of justice and fairness and tried to mend the ways of the world with his impetuous and childish methods of retribution which made him a terror among the people of his village.

Incidents after incidents. which look like so many pranks of a spoilt and self-willed child but which are in fact expressions of the inner conflicts of a high-spirited child, contribute to portray the character of Ramlal who is hated by every one but his ever-loving. always-understanding Bhabhi. Though the world around including her own husband. sees such a lot of evil in the little boy. Narayani. with her eternal motherly love. cannot see anything bad in him. It is this loving faith of Narayani that ultimately helps the boy to adjust himself to the expectations of the world and assume normal behaviour.

After showing a series of childish pranks in an indirect manner, the director brings Digambari, Narayani's old, shrewish mother, to portray a direct conflict and lend the story its intimate soul.

Digambari creates numerous embarrassing and heartrending situations in which the soul of the little boy gets its callous hammering from a cruel world till it cannot bear any more and the climax is reached when the little rebel relinquishes his struggle in the loving lap of his Bhabhi.

MOLINA'S SUPERB PERFORMANCE

The production values are in keeping with the old standard of New Theatres—the standard we have learned to love. Without a single crazy angle, the photography is at once beautiful and effective. The Hindi dialogue of Mohanlal Bajpai is perfect with the solitary exception of the word "Langhan", used twice by Digambari, which only educated Hindus can understand. Pankaj's music does not at all intrude but mixes well with the emotional pattern of the story. Only the last song of the boy looks detached enough to be an after thought. It is, however, very effective.

It is a pity that a superb artiste like Molina is not seen on the screen more often these days. In the role of Narayani, she lives the role of an ideal mother, the greatest poetic solitaire of the world. No one could have done better.

Both the boys, Shakoor and Khurshid, in their respective roles of Ramlal and Govind, do extremely well as maiden artistes. Rajlaxmi is good as Digambari in spite of her diction of Hindustani having the round Bengali tone. Mohinder gives a good stoic performance as Shyamlal. the middle-class drudge.

In short. "Chhota Bhai" is a picture worth going a long way to see. And it is worthy of the old reputation of New Theatres. Thanks to Kartik Chatterjee. whoever this guy is!

Did you dust your grey matter with "Grey Dust"?

SCRE

Filmistan's 'Sha
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Whatever the danger, human beings still need entertainment. Here is Kamini Kaushal giving one of her popular dances.

Cuckoo is caught by a crowd of clowns but not for long. Once she gets going on the screen, people go crazy with her grace and rhythm.

"Shabnam" seems to be a dance lover's paradise the way several impressive dances are executed. Here is Paro adding grace to entertainment.

SHABNAM
— ON —
THE SCREEN
A
FILMISTAN PICTURE

PS

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d entertaining.

Kamini Kaushal and Dilip Kumar, well-matched in all respects, become ideal lovers of the screen and lend a strange realism to the romance which surprises people.

Cuckoo, that pretty poem of curves and contours, sends a million hearts perambulating when she swings her hips to the rhythm of music.

And "Shabnam" is not without its grim drama with Jeevan becoming a menace to two young girls.

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Direction:

ANANT THAKUR (PUGREE FAME)

Music Director: PT. HUSANLAL BHAGAT RAM

Songs & Dialogue: RAJINDER KRISHAN

Dance Director: PT. GIAN SHANKER

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OUR REVIEW

"Char Din" Presents A Pretty Suraiya!

Sadiq's Direction Saves A Poor Story!

If the story of "Char Din" had been thoroughly criticised prior to its shooting we would have without doubt got more logical, more dramatic and certainly more purposeful a picture than at present. As seen on the screen "Char Din" presents a clumsy story which in spite of expensive presentation fails to appeal. The producers seem to have spent rather lavishly on the picture but the story was hardly worth the trouble seeing that similar stories have already appeared on the screen so many times before.

It is a story of a rich England-returned heiress who, obsessed by the Western way of life, keeps demanding all the freedoms for the fair sex. Her reversion to the Indian way of thinking, of course through the magical touch of love for a tall man, provides the entire dramatic material of the story.

CHAR DIN

Producers:	**Ratan Pictures**
Language:	**Hindustani**
Story & Dialogue:	**Azm Bazidpuri**
Songs:	**Shakil Badayuni**
Music:	**Shyam Sunder**
Photography:	**Ratanlal Nagar**
Audiography:	**S. B. Thakar**
Cast:	**Suraiya, Shyam, Jayant, Badri Prasad, Randhir, Om Prakash & Cuckoo**
Released At:	**Roxy, Bombay**
Date of Release:	**27th May 1949**

Directed By:
M. SADIQ

FARCICAL SEQUENCES

Rai Saheb, a wealthy businessman, returns home with his daughter Shakuntala after seven years' stay in England. Rai Saheb is shown as having absorbed the right things from the West while Shakuntala has evidently picked up the wrong ones. Shakuntala is soon on her toes addressing crowds of women and making them rebels. With one lecture of hers, we see wives leaving their husbands in odd costumes and Muslim begums tearing off their purdah.

There is a pandemonium among the men who lose their wives with an ease that suggests that they did not even deserve to hold them. They all rush to Rai Saheb and complain about Shakuntala's teachings. It is planned to enlist the help of Deepak, a poet and writer, as a cure for Shakuntala. How Deepak is qualified for this job, we are not told. Deepak and Shakuntala soon clash and part. Now an old learned Brahmin, called Panditji, is brought in. Shakuntala tolerates him but his teachings fall on deaf ears.

Shabnam", produced by Filmistan, is an intriguing story that sustains interest till the last. Here is Kamini Kaushal with Jeevan in a fireside situation.

Producer-director M. Sadiq saves a poor story from failing at the box-office.

Shakuntala now tries to run an insurance company and as expected makes a mess of it. But the story writer shows a greater ignorance of an insurance organization than Shakuntala does with the result that all these sequences are reduced to a farce.

Deepak appears at the office of the insurance company and takes some photographs of the women there in a hand to hand fight. Shakuntala decides to destroy these photos and in trying to do so is trapped in Deepak's cottage. Now begins a sequence of shrew taming which kindles sparks of love on both sides.

BAZIDPURI'S BHAGWAN!

Shakuntala now becomes the traditional Hindu cow too quickly. She accepts silently her father's choice of a husband for her. Her wedding to a stranger is soon fixed without a word of protest from Shakuntala. Deepak quits the scene and Shakuntala soon goes chasing him supported by Panditji.

God (Bhagwan) now takes a hand in Bazidpuri's story and discovers

a previous wife of Randhir, the betrothed. Bhagwan drops her in the lap of His priest to be used at the very last moment.

The last moment is the wedding time when Panditji produces Randhir's first wife and supports the Congress government's anti-bigamy law in an inpassioned speech. Randhir is chased out and Deepak is put in his place and married to Shakuntala.

The story is flimsy and illogical. The writer has introduced most of his characters without portraying their social and personal background. Shakuntala's reversion to the old Hindu way of life is too sudden. The rebellion amongst married women is too farcical to contribute to the theme. Rai Saheb's character does not carry conviction in the story. There are two limping characters in the story unnecessarily. They lend their limp to the tempo and make the picture slow. The hero, who is supposed to be a writer, poet and man of ideals, is shown as a crank and with this complexion he does not help the theme. In fact, almost all the characters in the story are portrayed in too frivolous a strain to become dramatically effective. Thanks to Azm Bazidpuri!

GOOD CAMERA WORK!

The picture is produced on a lavish scale and you can see a lot of money sprinkled over the wedding scenes and other sets. Deepak's house is an attractive set. Photography is attractive. Suraiya has been intelligently photographed and looks almost pretty in parts. The music is poor and so are the lyrics which have words and sentiment alien to the Hindu characters of the story. A qawwali, however, is well sung. Cuckoo's dance is as graceful as her person. Sadiq's picture presentation is very attractive. In fact his good direction saves the story from being completely boring.

From the players, Suraiya makes a good impression as Shakuntala, the heroine. The cameraman has given her face a new complexion and moulding. She should hire this cameraman for her future pictures.

Suraiya's "modern" costumes, as designed by Maison Vienna, are to say the least clumsy and idiotic. The square-shouldered coat which she carries looked stupid, so did the short jacket.

Om Prakash, in the role of the "Holy Father" as Randhir calls him, gives an excellent performance without the unnecessary limp. Shyam has hardly anything to do as the hero except carrying himself about and keeping himself handy.

Jayant fails to convince as Shakuntala's father. His poise and make-up needed age. Randhir overacts as the West-struck youth. Badri Prasad's limp takes the knavish aspect out of his role. A straig portrayal would have suited h better.

In short, "Char Din" is quite good time-killer and the star-cast likely to attract crowds.

Did you dust your grey matter with "Grey Dust"?

★ ★

AWAIT THESE TWO HITS FROM

RANJIT—

★ ★

NAZAARE

A Spectacular Musical Extravaganza

Starring:

SASHIKALA, AGA JAN, SATISH, SHANTI MADHOK

Director: PRAHLAD DUTT

BHOOL BHOOLAIYAN

A Smart Musical Comedy

Starring: **AGA JAN, ZEB KUREISHI, PESSI PATEL, LAILA**

Director: TAIMUR

★ ★

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"Anokha Pyar" Presents An Old Story!

Bad Recording Kills The Music!

This picture is called "Anokha yar" (Uncommon Love) but its ntire uncommon aspect begins and ds with the title. The story is ore than merely common. It is, n the other hand, boringly familiar.

"Anokha Pyar" is the old roman- c prescription in which two girls ll desperately in love with the me boy and keep sighing and sing- g with the pendulum movements f their hero till one of them throws the sponge at the end and the her throws her arms round his eck.

A FANCY FLOWER-GIRL!

Though common in its main plot. e picture is yet uncommon in other spects. It has, for instance, a eautiful young flower girl, all alone the world, selling flowers to in- sible customers and living on her visible earnings with smart and ry visible costumes. She has in ddition enough surplus to lend a ttle money to the local barber.

This flower girl meets only odd naracters like the barber, the goon- and a couple of other crazy peo- e. In the town where she lives ere are no other women except her val. Geeta, and her two old aunties. is evidently a town of seven men nd four women with a maid thrown for grace. And yet the town has book publisher with a printing ess that turns out a best-seller ithin a short time and with its sales akes the author rich enough to hire big house and buy a car. And ey say that India is an illiterate untry. As if to make up for the ortage of men and women in the ain sequences of the story, the oducer introduces a small crowd disreputables in a party which e publisher gives to the young thor.

The picture has a six-feet wide er, it is called a blood-thirsty er, which either begins or ends the ruins of some old palace with nich the setting man stops the fur- ther course of the river by placing the ruins athwart instead of alongside.

ANOKHA PYAR

Producers:	Ambica Films
Language:	Hindustani
Story & Dialogue:	Zia Sarhady
Lyrics:	Zia, Behzad, Shums etc.
Music:	Anil Biswas
Photography:	Jal Mistry
Sound:	R. Chatterjee
Cast:	Nargis, Nalini Jaywant, Dilip Kumar, Sankatha Prasad, Kesarbai, Amirbai etc.
Released At:	Super, Bombay
Date of Release:	3rd June 1949

Directed By:
M. I. DHARAMSEY

LOVE WITH BOTH EYES!

All the row is about a hungry-looking young writer, Ashok, whom Bindiya, the flower-girl, discovers on the riverside—the same six-feet wide river mentioned above. To throw this hungry-looking man into the arms of his ultimate lady-love, the story writer brings a goonda on the scene. The goonda delivers a neat one on the hero's eye and the hero becomes temporarily blind. Bindiya takes Ashok to a near-by doctor who has a daughter named Geeta. After four blindfold days Ashok opens his eyes on Geeta and falls in love with her with both eyes open. That starts it on both sides.

Bindiya also falls in love with Ashok without, of course, Ashok knowing it. The doctor now kicks the bucket to inject some pathos into the story. The pendulum of love now starts swinging to and fro to the sad rhythm of sighs and songs. Both the girls sigh and sing at regular intervals making the whole screen wet with tears. Refusing to go unnoticed, the hero also raises a wail or two on his own and makes the story quite pathetic till he nurses the idea of committing suicide. But the audience is not so lucky as to see the floating corpse of the hungry-looking hero.

The two girls, Bindiya and Geeta, with their strange love for an odd man, arrive at an understanding and decide to save the hero who keeps looking into the river but doesn't jump in. Geeta ultimately claims Ashok and Bindiya goes out of block for good.

To say that the story is stupid is to put it modestly.

SONGS OR ONIONS?

With the exception of the photography, which is very attractive in parts, there is hardly anything to commend in the picture. Anil Biswas has given us a rehash of all old tunes and even these are badly recorded. In fact, bad recording has killed the old music completely. Probably it deserved to die because of its age. The different Muslim lyric writers have let out Urdu and Persian sighs through the mouths of Hindu characters. They emit the foul breath of onions through the young lips of Bindiya and Geeta. The solitary lyric of Gopalsingh Nepali is the only appropriate composition in the picture.

From the players Nalini Jayawant, though still too chubby, makes a praiseworthy attempt to stage a comeback in the role of Bindiya. Nargis is very well photographed and gives a subdued performance as Geeta. Dilip Kumar could have given a better performance but he seems to have missed his favourite heroine, Kamini Kaushal. Kesarbai and Amirbai, the two aunties of the heroine, tickled the audience with their antics.

Well, if you do not mind seeing an old story once again, you may like "Anokha Pyar". It has a star-cast that draws the crowds.

Did you dust your grey matter with "Grey Dust"?

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Directed by: G. RAKESH

Songs By: QAMAR JALALABADI

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OUR REVIEW

"Dil-Ki-Duniya" Draws Crowds At Kamal!

Mazhar Khan's Masterly Performance!

It was a happy surprise to see another picture from Mazhar Khan. Quite a few people had thought that Mazhar Khan has had enough of motion picture production to be up and doing once again. But in "Dil-ki-Duniya" he is back again with a vengeance with all his flair for something new and dramatic.

Mazhar is a very sincere and conscientious producer. He always strives to give something different, something sensible and something ambitious. He never uses the usual frivolous and poisonous box-office prescription to regale the idiotic masses to make mere money.

"Dil-ki-Duniya" is a picture in keeping with these ideals of its producer. Not that the picture is anywhere near being perfect but it has in it seeds of thought and versatility in addition to the picture having well-balanced production values.

MISUNDERSTOOD MAN!

It is a story of a lone man who has suffered much in life and seen his affectionate attachments being torn away from him one by one. The last one whom Lalaji loses is his only grown-up daughter who dies suddenly whilst singing to the rhythm of Lalaji's sitar.

Lalaji cannot get over this shock and he sees a glimpse of his daughter in every young maiden of his village. Half-crazy with the grief, which he keeps green by peering in the face of every damsel he sees, Lalaji is soon misunderstood as a vicious old man with a weakness for young women. The village folks, wallowing in the muck of their own filthy thoughts and veiling their vision with shades of their own sins, condemn this afflicted old man as a sex-obsessed maniac and describe him as a menace to society. Little did they realize that the old man was searching for a daughter to cover her with the affectionate love he had for his own departed one and in doing so quench the thirst of his utterly heart.

One day the ever-searching old man meets Lalna, a street dancer, and in her sees the glimpse of his own daughter. When Lalna's own father dies, she shifts herself to Lalaji's house to live as his daughter.

DIL-KI-DUNIYA

Producers:	**Noble Art Productions**
Language:	**Hindustani**
Story & Songs:	**Zia Sarhady**
Music:	**Pt. Gobindram**
Photography:	**Saju Naik**
Audiography:	**Allaudin**
Cast:	**Munnawar Sultana, Gita Bali, Mazhar Khan, Jaswant, Madan Puri etc.**
Released At:	**Kamal, Bombay**
Date of Release:	**14th May 1949**

Directed By:
MAZHAR KHAN

The old man is happy again but the villagers twist this comradery to suit their own evil minds and plan punitive measures against both, Lalaji and Lalna.

Lalna has in the meantime fallen in love with Anil Kumar, a wealthy young man, whose married life is vitiated by his scheming brother-in-law who has helped to alienate the wife from her husband.

Unhappy and miserable in his own home, Anil meets Lalna on the hill near the village and snatches some hours of bliss in her company. The town starts talking now as all towns do but Lalaji doesn't yet hear the scandal.

Pretty soon the villagers smash Lalaji's shop and home and compel him to take up work in Anil Kumar's household. There Lalaji meets Neena, Anil's wife, and with his experienced eyes he sees the tragedy of a broken home.

Very soon, Neena's brother makes an attempt to poison Anil to appropriate his wealth. But fate holds the poison cup in the wrong hand and takes it to the wrong lips, killing Billo, the young sister of Neena. The brother now quits the field in fear, leaving Neena alone to face her destiny.

At this stage Lalaji learns of Anil's love affair with Lalna. He comes home a sad and miserable man and talks to Lalna about Anil's young wife. He points out to her the folly of building her love nest on the ruins of a married home. The girl goes to the hill top to meet her lover for the last time and there she succeeds in convincing Anil of her disloyalty. Anil rushes back to his waiting wife but Lalna does not return home in time.

Lalaji rushes to her rescue despite the steep climb and the waters of a burst dam rushing out in a death dealing fury. Though the dam suddenly appears in the story to help Mazhar Khan revive the memories of his work in "Padosi", the rushing waters provide a dramatic ending to the story when they drop the final curtain on the physical existence of Lalaji.

It is a pathetic ending.

MAZHAR'S PET ROLE!

The picture is very well produced, with the exception of the crazy-angle shots which Mazhar uses without any psychological reason. The music of Pandit Gobindram is very attractive. The photography is pleasant throughout. The dialogue is philosophic and beautiful in parts. Mazhar Khan's direction is very good.

Mazhar Khan, who takes the camera most of the time, plays the old grief-stricken Lalaji. Mazhar Khan delights in such cranky, melodramatic roles since the one he played in Debaki Babu's "Sonehra Sansar". He gives an excellent performance in the present role too and takes thundering applause whenever his fingers deftly move over the sitar.

Munnawar Sultana looks pretty in this picture, thanks to Saju Naik. She plays Neena with the requisite dignity and emotion; Geeta Bali plays Lalna and gives a smart performance in addition to a smart dance.

Jaswant, evidently a new boy, plays Anil Kumar. His little figure, puerile poise, jerky movements, and blank face—all shriek out in a chorus his utterly amateurish effort.

Well, "Dil-ki-Duniya" is a melodramatic affair which may appeal to the crowds all over the country. It has attractive music in addition.

Did you dust your grey matter with "Grey Dust"?

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Produced & Directed by

YAKUB

FOR PARTICULARS:—

INDIAN PRODUCTIONS

CENTRAL STUDIOS TARDEO—BOMBAY 7.

AT HOME AND ABROAD

OUR AMBASSADOR TO HEAVEN!

At 10 p.m. on the night of Tuesday 28th June, Dixit, ace comedian of the Indian screen, took his usual injection, wished his doctor goodnight and went to sleep.

At 4 a.m. in the morning of 29th June, he woke up in heaven. Dixit slept into eternity. When his young nephew, who had been his son and heir, dropped in at five in the morning to see whether his uncle wanted anything, he found Dixit dead. The doctor said that Dixit had died of heart failure an hour earlier.

For eleven long months, Dixit, the man who had brought smile and sunshine into the lives of millions of his fans, lay groaning with severe heart pain and dropped big chunks of his weight from month to month, till he had become a fourth of his old self. Showing his thin, shrunken legs to Baburao Patel on his last Sunday Dixit had said "People paid for my fat. Now all the fat is gone and with it my star value."

Manohar Janardan Dixit, Dada Dixit as millions called him, was born at 11-5 p.m. on the 12th of November 1906 at Sinnar in the Nasik District where his father was a district judge. After a scrappy education and a number of frustrations in his early youth, Dixit took up the screen as a career and for the first time appeared before the camera on November 14th, 1929. The picture was called "Sparkling Youth" and was produced by Navjivan Studios. By June 1948, Dixit had worked in over 75 pictures—4 silent and the rest talkies—his last being "Pugree", produced by All India Pictures.

Dixit had good friends and no foes. And that is a great compliment in these times of man eating man. A superb artiste, with a new face for every mood, Dixit will never be replaced on the Indian screen. Philosophic and scholastic in his approach to life, Dixit could quote verses and paragraphs from Sanskrit and English classics with an ease that surprised professional scholars. (For his complete biography read Filmindia January 1947 issue).

As the news of Dixit's death spread, all the studios in Bombay were immediately closed as a mark of respect for the great artiste. His funeral was attended by all in the film industry and as human flesh disappeared into smoke, many a touching tale was told and retold of Dixit's loving idiosyncrasies which had kept the industry giggling behind the screen for 20 long years.

We mourn a friend and may he take his wit to the other world to punctuate its ascetic virtue with some earthly humour!

No wedding among the upper hundred in New Delhi can be solemnized without the distinguished presence of Pandit Nehru. Mere priests are not enough. Here they are from left to right: Mrs. Indira Gandhi, Mr. Jagan Dhamija (Bridegroom), Devika (Bride), Pandit Nehru, Mrs. Sarabjit Singh and Mr. Sarabjit Singh.

SHANTARAM DEFEATED!

Bombay, June 22.

At the annual elections of the Indian Motion Picture Producers' Association, held on Tuesday the 21st June, the following office bearers were elected:—Mr. J. B. H. Wadia, (popularly known as 'gentle Jamsu') President; Mr. C. J. Desai, Vice President and Mr. M. A. Mughni, Treasurer.

The following 11 members were elected for the Executive Committee: Mr. Chandulal J. Shah; Mr. Chuni Lall; Mr. S. J. Bhat; Mr. K. M. Modi; Mr. J. G. Mehta; Mr. R. G. Pandya; Mr. Jaimini Dewan; Mr. Mehboob; Mr. M. Bhavnani; Mr. C. D. Desai and Mr. Harish.

Mr. V. Shantaram and Mohanlal T. Shah who stood for the election were defeated.

MARRYING MUMMY!

Hollywood, June 20.

Hollywood's 'most eligible bachelor', film star James Stewart (41) will be bachelor no longer. Mrs. Gloria Hatrick Mc Lean, a former New York model, has hooked him.

Jimmy and Gloria will be married as soon as Jimmy is free from his acting commitments. Mrs. Gloria Mc Lean, was once married to Edward B. Mc Lean Jr., of Washington. She has two children.

CASTE SYSTEM IN AMERICA!

Hollywood, June 25.

Believe it or not, 'Jim Crow' exists even in the realm of motion pictures in America, the self-styled champion of democracy. According to the attractive Negro singing star, Lena Horne, there is a lot of racial prejudice in Hollywood.

Says Miss Horne, "The Negro race is making great advances. What happens to me isn't important. I had lots of trouble when I first bought a house here in 1941. But when I moved a little while back everybody was nice. A lot of my neighbours told me they refused to sign petitions against me because they were getting 'tired of all this nonsense'. Most of the night clubs are friendly. A few might let me in only because I'm Lena Horne. But if they refuse admission to my friends, I won't go in either."

Experience has taught Miss Horne to be contented with her lot. Without bitterness she says, "I learned

long ago not to want anything too hard; then you are not disappointed when you don't get it. So I go on appearing in technicolour musicals. The studio has to give me singing scenes—ones that won't be missed when Southern movie houses cut them out. And they always do. They even black out my name in the advertisements. I can't shake hands with a white person on the screen. And I can't play straight roles in anything but all Negro pictures. But the worst thing about 'Jim Crow' is the inconvenience. We hate driving across town to eat when there's a restaurant right round the corner. We hate having to live in a restricted neighbourhood that's miles from our work. It's just a darn nuisance. But there are more important things than restaurants".

At the moment, five studios are trying to make movies with Negro themes and this says Lena Horne is the best thing that has happened to her people in the last 300 years. "Hollywood has a great influence around the world. We've come a long way in the past few years. But this will do more good than anything. The intelligent people have already abandoned their racial prejudices and the unintelligent ones will also do the same if the pictures become big successes. We don't care if they practise tolerance just to be stylish. It's the results we care about".

"Liberty, equality and fraternity," screams the Statue of Liberty from the Hudson River. The old dame must blush after what Lena Horne says.

BANNED!

Delhi, June 27.

According to a recent report, the Commander-in-Chief of the Army has issued instructions to the effect that film music should not be played on military brass bands.

This was long overdue as playing silly, meaningless film songs had become a craze and the military band players were no exception to this.

In the meantime, the Defence Headquarters have advertised for good martial tunes to buck up the 'Jawans'.

CRY, BABY, CRY!

Massachusetts, June 25.

The Fine Arts Theatre in Massachusetts, U.S.A., has been furnished with a "cry room" for babies. The room is sound-proof and glass-walled and mothers with crying babies can sit there in peace without having to listen to the angry comments of other filmgoers. The mothers can watch the screen through the glass-wall and listen to the sound track over a public address system loud enough to be heard over the screams and screeches of several babies.

This is, however, not the first of its kind in America. Memphis theatres have similar "cry balconies".

But what about India? When a we going to give our little pipers "cry room"? To keep pace w our speed of production, we sh have to set apart several theatres f the piping brats.

FESTIVAL OF FILMS!

Edinburgh, July 15.

The third International Festiv of Documentary Films will be he at Edinburgh from August 21st September 11th. The festival is no

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Producer-Director
R. D. PAREENJA

Story, Dialogue & Songs:
Aziz Kashmiri

Music:
Gulshan Shafi,
Aziz Hindi, Vinod.

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section of the thousand widows of our Kashmir Jawans—each of whom eived Rs. 51|- for the loss of her husband. Rs. 51,000|- collected from the olic were distributed to these widows. Sardar Baldev Singh and General iappa, of course made speeches. When the rupees are spent, the widows can still live on the words.

petitive but a much prized certi- e is issued to all films selected exhibition.

uring the three weeks, seven or Sunday performances of out- ding feature films will be shown the Caley Picture House and teen weekday performances of t films in the Monseigneur News atre.

ast year, 26 countries participated 130 films were shown. One of year's outstanding films was bens" made by Henri Storck of inm. This year, Henri Storck eported to have made a fine film child delinquency for exhibition.

the Ministry of Information and adcasting in India wants to prove it is still living, it should send e selected documentary films for bition at the International Festi-

urther enquiries should be ad- sed to Film House, 6-8 Hill et, Edinburgh, 2, the headquarters he Edinburgh Film Guild, the nisers of the Festival.

BREAKING THE BACK!

Madras, June 17.

n keeping with the relentless taxa- imposed on the film industry the different provincial govern- ts. the Government of Madras have levied a new tax on each cinema show in the province with effect from July 1st 1949 in addition to the present entertainment tax.

At first the rates proposed were: Rs. 5|- for each cinema show in Madras city, Rs. 4|- per show in theatres within the area of major municipalities, Rs. 3|- per show in theatres within the area of small municipalities and Rs. 2|- in other areas. This was expected to bring in a revenue of Rs. 14 lakhs to the government.

However, a Select Committee of the Madras Assembly intervened and their recommendations have been accepted by the government although the expected revenue from this source will be only Rs. 5 lakhs.

"LOVES OF CARMEN"

Gauhati, June 25.

The Governor of Assam has in exercise of the powers conferred upon him under Section 7. sub-section (7) of the Cinematograph Act 1918 (II of 1918), declared the film "The Loves of Carmen" as an uncertified film in the whole of the province.

"The Loves of Carmen", produced by Columbia Pictures, was banned by the Bombay Board of Censors some time ago.

What about West Bengal and other provinces in white caps?

HULLO, MORARJIBHAI!

Cawnpore, June 20.

For not collecting entertainment tax on tickets sold, the license of the Ipcine cinema was cancelled by the authorities.

Minister Morarji Desai of Bombay should adopt this technique to drive home a few lessons in right showmanship. What about suspending the license of the Liberty Cinema for showing "Loves of Carmen", an uncertified film?

A POPULAR WEDDING!

Bombay, June 20.

Perhaps the most popular and best attended wedding in the film industry during the last ten years took place on June 19th, when Snehalata, the eldest daughter of Director J. K. Nanda, was married to Madan Mohan, a commerce graduate from Cawnpore.

The College Street in Matunga was completely blocked to traffic with the Singhs, Sethis and the Kapoors —all acting as hosts to a huge crowd of friends and hefty Punjabi relatives of Director Nanda.

Eldest of his five daughters, with Snehalata's marriage, Director Nanda fulfils only a fifth of his fatherly obligations! And a fifth is reported to have cost over 60 thousand rupees. After that girls can't blame the boys for being in demand. May God bless Snehalata and may she improve on her father's record of doll-darlings!

A & U OF FILMS!

Delhi, June 19.

The Governor-General has given his assent to the Cinematograph (Amendment) Bill which was passed by the Central Legislature recently.

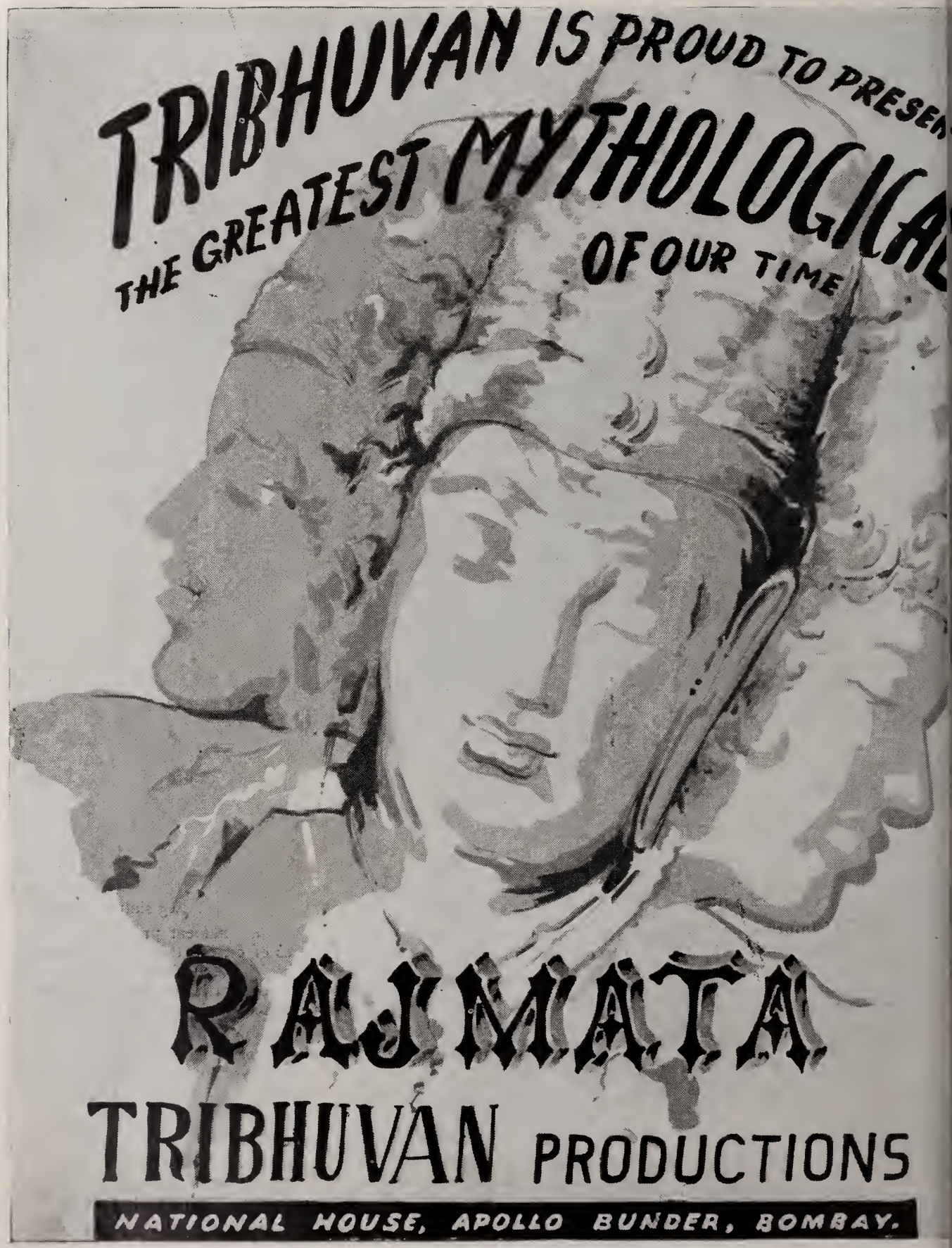
The amendment provides for two kinds of certificates—"A" certificate, authorizing exhibition to adults only and "U" certificate, authorizing unrestricted, universal exhibition.

As soon as the provincial governments make arrangements to issue the two types of certificates, the Cinematograph (Amendment) Bill will come into force.

OUR CENSORS TO NOTE!

London, June 15.

According to a recent census in England, British mothers voted for "old fashioned" slapstick comedies, musicals and pictures depicting the British way of life and true patriot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n. They wanted more films deal- with craftsmanship, religion or se based on children's books. ivel films, educational and docu- ntary films and films on nature re liked.

Films showing drunken brawls, ture, war atrocities and destruc- n of human life and property were liked. Such films like "No Or- ds", "Forever Amber", "Brigh- Rock" and many 'westerns' were nsidered unsuitable for children. the other hand, Mickey Mouse d "Henry V" were considered as ng just the sort of thing for ldren.

It is high time Indian children also prevented from seeing horror d gangster films and the morbid mes we see so often in Hollywood tures.

ART AND COMMUNISM!

Washington, June 15.

With Communism spreading far d wide, it is not surprising to find eral film stars being connected h the Communist party.

The Federal Bureau of Investiga- n received information saying that llywood actors Frederic March, ward G. Robinson and eight other rsonalities were members of the mmunist party.

How about hauling up Indian film istes who get mixed up with Com- nism instead of confining them- ves to art? Balraj Sahani is al- dy in jail but there are more.

MORARJI LEFT BEHIND!

Nagpur. June 20.

An amendment proposed by the P. Government to the C.P. and rar Entertainments Duty Act. kes it obligatory on the part of ema managements to pay the ertainment tax on concession kets also.

The proposed amendment reads: he proprietor may admit any per- to an entertainment at a conces- n rate subject to the condition t the proprietor would be liable pay the same amount of entertain- nt duty as would be payable had holder of the concession been nitted on full payment to the ss to which he is entitled."

Another amendment to the Enter- nments Duty Act says that compli- ntary tickets issued to members the families of the proprietor, distributor and owner of the film will be exempt from entertainment tax. The maximum number for exemption under this class has been fixed at 3% of the total seats provided in the class to which they are admitted. On all other complimentary tickets, the managements have to pay entertainment tax.

The C.P. Government seems to be stealing a march on Minister Morarji Desai.

MUSICAL FAIR!

Benares, June 17.

The All-India Vikram Parishad is holding an "international musical and theatrical fair" in Benares in December in memory of King Vikramaditya of Ujjain.

Mr. Sampurnanand, Education and Labour minister of U.P. has invited different artists, musicians, dancers from all over the world through their respective foreign embassies in India.

The Parishad is 6 years old and was founded by the late Pandit Madan Mohan Malaviya, founder of the Benares University.

The Parishad should, at least, serve as an incentive to our ever lethargic Ministry of Information and Broadcasting by presenting something attractive at the fair.

THE FREE IRISH!

Dublin, June 15.

At Dublin, Mr. P. Mc Gilligan, Minister for Finance, announced in his budget speech, the removal of all import duties on newsreels and also the complete exemption from entertainment taxes on motion picture admissions in areas where the population is less than 500. The measures came into force from June 1st onwards. This will cost the Irish government about Rs. 400,000/- annually.

In India, the government is literally fleecing the film industry by levying new taxes every day.

MORARJI'S JATWALLA!

Bombay, June 14.

Thakorbhai H. Desai, proprietor of Goodwin Pictures Corporation, Bangalore, was arrested in Bombay for alleged breach of the order against serving food to more than 24 persons.

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OUR NEXT!

CHIDYA GHAR

FOR PARTICULARS APPLY:—

KHANJAR PRODUCTIONS ;

JYOTI STUDIOS KENNEDY BRIDGE, BOMB

Kishore Sahu seems to have made Ramola a secretary and taken romance to the office in "Rim Jhim", a social comedy of Hindustan Chitra.

It is alleged that Desai gave three inner parties at the Pransukhlal Mafatlal Swimming Bath Club on ebruary 27th and 28th and on larch 1st to celebrate the wedding f his son, and more than 24 guests ere served each time.

Desai was released on bail.

WHAT ABOUT BOMBAY?

Lucknow. June 18.

The U.P. Government propose to) ahead with their rural education lans. For this purpose, 25 mobile lm units will be utilized with every ngle film unit for two districts. ne mobile film unit consists of a ojector, some educational and in- rmation films, a van, loud-speaker d other paraphernalia.

MARCH OF BENGAL

Calcutta, June 15.

The Government of West Bengal ve also made out an ambitious heme of imparting education to iterate adults and children in the ovince through the help of films.

They will establish a film library ntaining different types of educa- nal films on historic places, lives great men of India etc.

At present, however, they need ns against Communism

CELLULOID FOOD!

Lucknow, June 15.

To help Prime Minister Pandit Jawaharlal Nehru in his enthusiastic "Grow More Food" campaign, the U.P. government began the shooting of their first documentary film in the village of Dhakni, Hardoi district.

Evidently the shooting of the film offered an opportunity to the officials for a motor trip. Mr. C. B. Gupta along with Mr. Bhagwan Sahai, food commissioner and Mr. M. L. Tewari motored to Hardoi to witness the shooting of this great film.

Haven't we enough films from the Ministry of Information and Broadcasting to make our eyes sore and is the government going to fill empty stomachs with only celluloid?

WELL DESERVED!

Bombay, June 16.

In order to push the films produced by the Ministry of Information and Broadcasting down the throats of the exhibitors, the Government of Bombay have inserted a new clause in the cinema license providing for the compulsory exhibition of such films of approximately 2000 feet in length by the licensee at each performance for such periods and on such conditions as the Assistant Controller of Distribution, Films Division, Ministry of Information and Broadcasting, Government of India may specify.

RATHER FLATTERING!

Bangalore, June 24.

During the Budget discussion in the Mysore Legislative Council on Friday the 24th June, Mr. H. C. Dasappa, Minister for Finance and Industry, revealed that a few American film manufacturers have approached the Mysore government for starting a raw film manufacturing industry.

MORE GRIST!

Bombay, June 14.

The members of the Film Advisory Board were kept busy reviewing the films, newsreels etc. made by the Films Division, Government of India.

Inspite of the high cost of maintaining the Films Division, it seems that the Government cannot produce a sufficient number of films. So 16 documentaries are proposed to be purchased from the film industry in addition to the 36 documentaries and 52 newsreels produced by the Films Division annually.

RUPADARSINI

Artist M. R. Acharekar who had once revealed his genius in designing the artistic sets of Kardar's "Shah Jehan", has now published a beautiful monograph called "Rupadarsini" (Rekha Publications, Dadar, Bombay 14) priced at Rs. 15|- per copy.

"Rupadarsini" is a miniature university in anatomical art for the advanced student. The book, which has numerous pencil drawings of the human form, both ancient and modern, provides an enlightening and comparative study in art expression which, through ten centuries to the present day, seems to have retained its traditional grace and glory.

It is a book which every student, whose pencil aches for curves and contours, must buy.

Did you dust your grey matter with "Grey Dust"?

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STORY & DIALOGUE: **AZM BAZIDPURI** ★ SONGS: **SHAKIL BADAYUNI**
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3. SOUTH INDIA: **Kapurchand & Co. BANGALORE CITY.**
4. C. P. C I.: **Kapurchand & Co. BOMBAY.**
5. WESTERN PUNJAB & FRONTIERS: **Tahseen Pictures, LAHORE. (Pakistan)**
6. SIND & BALUCHISTAN: **Evernew Pictures, LAHORE. (Pakistan)**
7. OVERSEAS: **International Distributors, BOMBAY.**

Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay filmgoer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

YOU ARE RIGHT!

It's a strange thing to notice that ıe of our producers are still very eless about minor details in a ture. In "Lahore" I saw Karan ran being tried in a court with y four persons present.

Did such things ever happen in ity like Lahore? If we remain eless about such details, how can ever compete with foreign films? s because of such idiotic mistakes we do not like to see Indian ures."

MBAY. *Jal. B. Nariman.*

CASHING SENTIMENT!

The Diamond Theatre showing ian pictures here is an awful one yet we have to patronise it as is the only way by which we see our Indian pictures. There not enough fans. The broken rs are not repaired. And old ures are shown here two days at me and revived several times to e money for the theatre owners. can we change this state of rs in our town?"

H. Nash Raadz Iranz.

GAPORE.

VIJOO'S RAMBAAN!

Thanks for your unbiased criti- of "Ram Baan" that refrained from spending my hard earned els on such a stupid and rotten ı. Here in Kanpur, it was with eat effort that the exhibitor could this film for a few weeks and too in the concluding days with st empty houses. The public s to have realized the old tricks Vijoo" and in future they will the same reception to his mytho- al products.

t is high time that Bhatt(ji) ld now sit quietly and contem- over the fate which awaits

PUR. *T. P. Jhunjhunwala.*

ES, THANKS TO MORARJI!

ı U.P. people who use the com- ntary passes have to pay the tainment Tax before they enter inema. Isn't a system like this lent in Bombay? Do all the limentary pass holders get in utely free?"

APUR. *J. D. Singh.*

LOT MORE!

"The other day I had been to see Kardar Productions' "Dillagi". It seems to have become a craze with our film producers to use Suraiya in every alternate picture they produce. A picture needs more than mere Suraiya and Naushad's worn-out music to become a success."

Pooran Chandra Pande.

LUCKNOW.

FIND A MAN!

"We feel rather unfortunate that we do not find criticisms and reviews of Bengali pictures in your reputed "filmindia". Your magazine provides us with information regarding the Hindi pictures only. Filmindia as its title implies, should give a candid view of the Indian screen as a whole and not a part thereof. I do not understand why Bengal should miss your unique and helpful criticism.

"The productions of the Calcutta studios, of late, are straining our nerves beyond the limit of toleration and hence the need of your masterly pen to give a corrective. You may, however, speak of the local film journalists who can help us in this line. But they are worse than worthless. I do appreciate your difficulty in giving reviews of the Bengali films from Bombay. But I think you can appoint some one reliable in Calcutta."

CALCUTTA. *Birendra Ch. Gupta.*

ME

"If any one reads your magazine continuously for three or four months she is certain to be wedded to "filmindia" all life. After that it is impossible to 'divorce' filmindia on any account. Mr. Patel! Can you tell me the reason for this?"

TANJORE. *Mrs. William Moses.*

"APNA TRASH"

Yesterday I had the saddest experience when I went to see Shantaram's "Apna Desh". The picture is nothing but trash and a jumbled piece of fantastic ideas. It charges the refugees with anti-national and treacherous activities which no one can ever dream of. I wish you would protest vehemently that such pictures which serve no useful purpose and malign our nation should be banned. It is really surprising how Shantaram could have thought of producing and directing this picture."

BOMBAY. *Hazari I. N.*

HOW CAN YOU?

"I was a regular reader of "filmindia" when I was in Bombay. But

Dixit never woke up from his sleep of the 28th June and next day his friends accompanied him on his last journey in this world.

YEAR'S BEST IN ENTERTAINMENT !

HIND KAMAL PICTURES'

KAMAL

STARRING

☆ SURENDRA ☆ NAYAN TARA ☆ JEEVAN ☆ MADANPURI ☆
☆ MUNSHI KHANJAR ☆ MAHENDRA & MOHANA ☆

Directed by

SURYA KUMAR

MUSIC	STORY	SONGS
K. VARMAN	Y. N. JOSHI	G. S. NEPALI

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SOUTH: **HINDUSTAN FILM DISTRIBUTORS,** Hyderabad - Deccan.

OUR NEXT

"ASHRAM" & "NIRUPA"

Contact:

HIND KAMAL PICTURES

42, WALKER HOUSE, TRIBHUVAN ROAD, BOMBAY 4.

hen I came here, last November, thought that in a big city like New ork I won't be in need of "filmdia" as I can have many other agazines.

"But after one month I realized at I just couldn't do without filmdia. I feel just as if I was missing omething. So I wrote to my friend n Bombay and once again I am reeiving your magazine regularly. an't we forget our 'filmindia' even n America?".

EW YORK. *Roop Vaswani.*

REHANA'S JOCKEYSHIP!

"As an owner of racehorses you re, no doubt, aware of the fact that takes years of training to become skilled rider, and none can ride a race without a licence, be he a rofessional jockey or an amateur der. Yet the director of "Chanda-chandni" expects us to believe that hen a village girl, who has ridden ly buffaloes and has never known hat it is like to be on a horse's ack suddenly decides to ride in a ce, the Stewards do not seem to ind it, and what is more she beats hade and Chavan in a close finish! ell done lovely Rehana, I shall ep a few mounts for you if you ill care to ride at Lucknow.

"The director betrays gross ignorce in the training sequences as ll. The photography is so crude the racing sequence that however rd one may try to whip one's imanation one cannot help but realize at Rehana is riding anything else t a horse."

CKNOW. *B. Khanna.*

BLUSHING TOO EASILY!

"I am a loyal reader of "filmdia". While I greatly enjoy your se and witty answers in the Edi-'s Mail, sometimes I don't approve the way you behave towards some the female readers. To quote a y recent example, in June issue "filmindia", you have called Miss. ra Samuel of Cuttack "darling". an't say how Miss Samuel took but personally speaking, I actuy blushed when I read it.

"Darling' is a word which is d only by people who are very mate with each other. In the sent case, I wonder if you know thing at all about Miss Samuel ond the obvious fact that she is 'filmindia" reader. Our civilization, greatly though it has advanced, has yet to reach that stage where men are allowed to address young girls—and unknown too!—as 'Darling'."

("Darling" is a term of affection which can be used for any one from a dog to a daughter. It need not necessarily smell of sex. Ed.)

SIMLA-2. *Miss Uma Vasudev.*

MORARJI ALWAYS KNOWS BEST!

"After "Shah Jehan" we had hopes of Mian Kardar giving us some sensible and polished social pictures.

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FEATURING:
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JANKI DAS
&
NIGAR SULTANA

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Angrai
AN ALL STAR CAST

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HUSSANLAL BHAGATRAM

AKASH CHITRA
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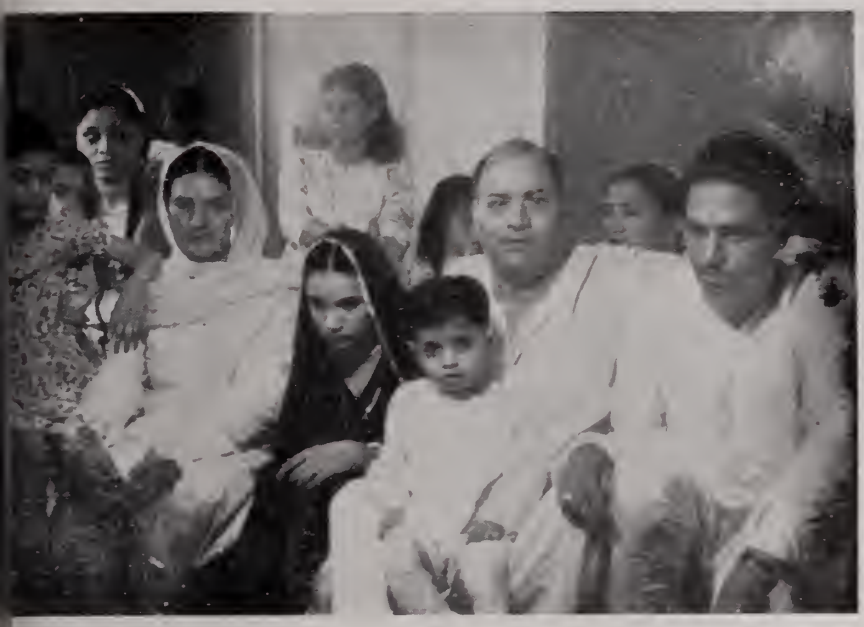

t the best attended wedding in film circles. Here they are: Mrs. J. K. Nanda, nehlata, the bride. Mr. J. K. Nanda, father of the bride and Mr. Madan Mohan, the bridegroom.

is latest presentation "Dillagi" has lded insult to the injuries of Natak" and "Dard".

"The work of Kardar in this pic-re is a huge fiasco. His direction amateurish and lacks all common-nse. His hero remained behind ison bars for a long time but his iment remained that of a gentle-an instead of the uniform of the isoners with the prison number.

"Again in the villages in which ama is depicted we find not even single cattle. animal or human be-gs except the hero. heroine and me others connected with the story.

"Has he adopted his trade mark of ligh. Higher and Still Higher" for ch an erratic and sexy film in nich we come across dozens of be-tching village belles flying kites. storting their limbs, passing vulgar d obscene remarks about stran-rs without any sense of modesty?

"Is this our village life, Mr. Patel? ll Mr. Morarji answer this ques-n?

(Mr. Kardar has already shown picture to the Home Minister vately. Editor.)

NPUR. *T. P. Jhunjhunuwala.*

HULLO, KEKI MODI?

"The Plaza theatre, owned by the stern India Theatres, Ltd. who e a chain of theatres in different ces of India, is the worst theatre of New Delhi. For the whole of the Lower Stall (Rs. 1-2-0 class, which is the minimum) consisting of about 180 seats, there are only 2 fans, one on each side of the wall. Though we can see some devices for air-cooling, the management is not paying the least attention to make it work. And about the seats themselves, the less said the better. Stuffed with coir and covered with leather, the seats make the body ache in any posture and the filmgoer deserves to be congratulated for his monumental patience in undergoing this torture for the sake of the film! Due to all these draw-backs, it is most uncomfortable to sit inside the theatre and see a film, much less enjoy it! Has not the management enough money to attend to this most pressing necessity? And what are the health authorities doing?"

K. S. Sankara Narayanan.

NEW DELHI.

WELL, MORARJIBHAI?

"'Ghar Ki Izzat' was screened at Colombo a few days ago. A song by the heroine has been made an instrument by the producer to introduce Mahatmaji's funeral shots in the film. It is not untrue to say that I, and every other Indian who was unfortunate enough to see the film should have, felt like leaving the theatre the very moment these shots were shown. Our film censors headed by the Hon. Mr. Morarji Desai evidently did not consider the introduction of these shots, quite inconsequential to the main theme of the picture, as exploitation of Mahatmaji's name on the part of the producers.

"It is absolutely essential that the censor code should prohibit unneces-

These are our women volunteers for army training. The two on the right need a course in proteins and vitamins first before they strengthen our army. General Cariappa himself gives a maiden's smile to suit the occasion. He doesn't however, see the third girl holding her tongue inside with firm lips.

For territorial rights:-

SUPER PICTURES, Famous Cine Lab., Mahalaxmi, Bombay.

ry songs with national sentiments d that the censors should dis- urage producers from exploiting ch shots to tickle mass appeal. If ndhiji had foreseen such exploi- ions, he would have certainly ued an appeal to those concerned t to film any of his activities and doubt, our Nehru and Patel would ve taken pains to respect his ap- al. Can't Morarji Desai act on s supposition?"

OLOMBO. *K. Swaminathan.*

THEY PAY AND READ!

"Filmindia—the very name, its lourful cover and the brilliant pic- es on the art paper, inside form rash opinion in a new reader's nd that it is an advertisement um of film fans. But once you through it, especially the edito- ls and the "Editor's Mail", it comes a veritable book of know- ge and wisdom.

"I lay particular stress on the torials which deal with burning ics of the day like those of the e issue and advise every politi- n in power to read the magazine ularly."

RA—B. N. Rly. *G. Raman.*

CENSORS AND GIRLS!

Since I came out of the picture se after witnessing Amiya Chak- erty's "Girls' School" I am won- ing what this film has to do with women's educational institutions? re is not a single scene depict- how our rustic Indian girls are ght to become 'good mothers.

Pandit Nehru is a god to the little ones and he never loses his temper with them. Here is one cheeky tot with India's Prime Minister at a New Delhi wedding.

good wives and good sisters' though the headmistress of this "Girls' School" uses this phrase so generously.

"Nowhere do we come across a single shot showing the newly appointed young teacher and the headmistress taking the class but none-the-less we see a good deal about their Leila Majnu 'affairs'. I shudder to think of the consequences that might follow if all the unmarried teachers begin to act in this manner."

KANPUR. *T. P. Jhunjhunwala.*

DILLAGI, AFTER ALL!

"On 12th June 1949 I went to see "Dillagi" produced by Mr. A. R. Kardar. It seems that Kardar who once produced a beautiful picture like "Shah Jehan" has completely forgotten that art and wants to make box-office hits with Suraiya alone.

"The way this picture has failed our producers should realize that they can now no more cash on Suraiya. Picture making requires good education and talent which producers like Kardar seem to lack. Suraiya, in this film, looks a wooden person and this girl who has neither good looks for the screen nor any talent for acting should only restrict herself to music.

"The photography of the film is very dull and barring a couple of catchy tunes from Naushad the picture is a boredom for two and a half hours."

NEW DELHI. *M. P. Bhatia.*

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REHANA

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STARS

in

VARIETY *Productions*

LAJAWAB

Producer :-
ASHA BISWAS

Music :-
ANIL BISWAS

Director :-
J. P. ADVAN

Besides Rehana the cast includes :-

DAVID, SOHAN (of Majboor fame), **KULDIP, KAVEETA, PRAN, PRAVIN IFTEKHAR, PREM DHAWAN & RANDHIR.**

LYRICS & DANCES :	*PHOTOGRAPHY :*	*SOUND :*
PREM DHAWAN	SARPOTDAR	PUSALKAR

For particulars contact :-

VARIETY PRODUCTIONS

225, Famous Cine Laboratory Bldg., Haines Road, BOMBAY.

is the happy village situation with even the horse smiling and happy from Roomal", a Varuna social film featuring Nargis, Jairaj and Badri Prasad and directed by Ramchandra Thakur.

JOB FOR MORARJIBHAI!

"I fully agree with your suggesn to the Government appearing the editorial for the month of ne to have a better check on the le of film booklets and the tax ing collected on the same.

"But what about the cheap song oklets of almost all the leading ms being sold at the rate of one na per copy outside the theatres? ese booklets are published by some venturous publishers known as irzas. Sultans and Buranpurwalas m Falkland Road, Bhendi Bazar d Charni Road, not only from mbay but by Mohmad Ismails d Yusufs from Sholapur and ona as well.

"There can be no two opinions t these rag booklets are a disce to the film producers and their ns in as much as they are not ly unauthoritative but invariably ntain a huge number of misprints d are usually covered with an objtionable block having no relation the particular film. These bookls are sold in thousands all over lia day and night according to the pularity of songs in a film.

"Due to the wide and illegitimate culation of such booklets, and at ow price of one anna, both the ducers and the Government are ng deprived of their rightful inne for the last several years as obviously no tax is paid or collected on these booklets.

"It is said that some of our producers desired to take legal steps against these unwarranted publications but so far they have failed to take any effective action against the Mirzas, Sultans, Yusufs, Mohmad Ismails and Buranpurwalas.

"Can't the Government do something to stop this racket which is losing them so much revenue?"

BOMBAY, 4. *R. K. Chinchlikar.*

USUAL MONEY-MAKING GAME!

"Hankering, to see the typical Indian phase of life, goads me to the local cinema, where Indian films are projected. Almost a year has passed since I last saw a reasonable, good entertaining picture portraying a true-to-life story.

"It is simply surprising to note that an average Indian dialogue-writer forgets the fundamental basic factor which governs the utterances of various characters on the screen. In order to glorify the sequences the writer puts high idioms, punctuated with high-flown metaphors and similes, in the mouths of simple illiterate innocent characters. Thus, we find an average peasant girl, leading a rural life and unaware of the modern conventions of society, uneducated and thus ignorant of flashy eloquence, bursting into rhetorical outbursts loaded with literary gems. It sounds all unnatural and unconvincing. The sentiments of a peasant girl are simple and thus should be translated into simple language.

"In Hollywood pictures we do not find the utterances, of the ordinary class of people portrayed on the screen, loaded with philosophical sentiments symbolic of a novelist or a journalist.

"Apart from this, whenever, I see educated artists like Prithviraj, Jairaj, Surendra and Ashok Kumar cast in cheap unconvincing stories, I marvel at the intellect of these

Bhagwan, our popular stunt hero, is between Shyama and Gulnar in a romantic struggle in "Rooplekha", produced by Favourite Films.

MUNAWAR SULTANA

IN

PYAR-KI-MANZIL

STARRING :-

REHMAN ★ GOPE ★ RAMESH SINHA ★ PRATIMADEVI ★ NIRANJAN SHARMA ★ JANKIDAS

Directed by : KEKI MISTRI ● *Produced by :* SHARAF

Production Chief : A. K. SAWANT *Music :* HUSANLAL BHAGATRAM

PARTICULARS:-

S. T. F. PRODUCTIONS,

TARDEO, BOMBAY 7.

Why in the name of rational
tual faculty do these artists
eap imitators moving to and
the made-to-order sets of the
d film directors?

high time Mr. Patel, that these
stress the demand for good
cing true-to-life roles which
enhance their fame on the
ent of filmdom."

Ishwardutt B. Sharma.
BASA.

INDEED!

t month I happened to see
dozen pictures and it was a
to find Suraiya acting in all
m. It seems our producers
nothing else to offer to their
ce save Suraiya.

nk God, Suraiya could not
ly herself like God Krishna
we would have been bored
h. That's a consolation, any-

done with these monotonous
yas", "Nargises" and "Dilips".
nt new faces with new angles
esh action."

AY. *P. Parikh*

BETTER LATE!

. Patel, last week I went to
rahasti". It was a horrible
. I wish your review of this
had come out earlier. I
think that you nursed a grud-
inst those producers and direc-
hose pictures you criticised.
w I know I have been wrong.
ncerest apologies to you Mr.
and from now on the "film-
will be my guide provided
iews come in time. This "Gra-
affair came out a bit too late."
ACK. *Dora Samuel.*

A PAYING MISTAKE!

irls' School' has been released
limar Talkies here. When I
o see this picture, I was very
surprised to hear a character in
ry say that having passed his
he had to prepare for the
examination. To make sure
to see this picture thrice, but
the same mistake again and

UR. *Gurbachan Singh.*

AGREED!

vent to Hubli to see a picture
'Deccan Cinema'. Its sur-
ngs are very dirty. The in-
f the theatre is like a kitchen
of an old house. The screen has many patches. The fans need a man with a long pole to give them a start. The chairs are useless for sitting. Even the 1st class chairs have no arms.

"And the sound? Alas, neither songs nor dialogue can be heard. Such theatres must be closed because of their uselessness to the public."

DHARWAR. *H. Hemakesari.*

Is Suraiya all ready for a quarrel? Is Dev Anand worrying her in "Shair", a Jagat picture?

WISE BUSINESSMEN!

"I congratulate the Gramophone Company on their wise decision to withdraw from sale records of songs banned on the screen on grounds of morality. It is ridiculous that while the film censors ban songs as morally harmful to the public, these songs are played everywhere on the gramophone. Ironically enough, they become more popular than others on account of their very objectionable nature. Hence the decision of the Company is indeed gratifying."

BANGALORE. *Abdul Rasheed.*

AS GOOD AS THEM!

"Mr. Patel, I wish to tell you that the picture "Matlabi" which was banned by the Bombay Board of Film Censors ran here successfully for about three weeks.

"It is matter of pity that the Government allow such rotten pictures to run overseas.

"Africans are generally fond of such stunt pictures, especially of Bhagwan, because they contain vulgar dances and disgusting actions of Bhagwan.

"The theatre owners are cunning enough to keep such pictures on the last days of the month when the Africans get their salary. While people like me hate such pictures what do you think Africans think of Indians?"

TANGA. *A. M. Mamujee.*

HULLO, CHERIAN!

"There are four theatres in the town of Kottayam two out of which are not functioning and the other two are owned by Mr. M. M. Cherian. This is a monopoly town and Mr. Cherian shows whatever rot he likes and never a good Hindi picture.

"As soon as he finishes a Tamil programme, he screens some English picture for one day—you know it is cheap business—and then begins another Tamil torture which lasts for weeks. The idea of showing Hindi pictures does not occur to him it seems!"

KOTTAYAM. *P. E. Jacob.*

ASK TAX INSPECTOR!

"In Kirkee there is a cinema house known as Maya Talkies and it is under a Sindhi. I noticed a peculiar system here.

"The door keeper in the third class collects the entire ticket and does not return its half part meant for the purchaser.

"What do you think he does with the whole ticket?"

KIRKEE. *Abdul Kadar.*

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IT COMES

A MUSICAL MYTH — A TALE OF TALENT & EGO
& ANGUISH

BAIJU BAVRA

The story of a man who shattered the musical genius of Tansen

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Narendra Sharma

Story & Dialogue
Pandit Sudarshan

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PICTURES IN MAKING

T PICTURES (Bombay)

oducer Lala Jagat Narain seems ve come off with flying colours unehre Din" now running in ent towns all over India. Apart its entertaining story. a couple awwalis have proved popular hat perhaps explains its success. than half of "Shair" has been leted and the distribution rights ive territories have been sold "Shair" has a galaxy of stars Suraiya. Kamini Kaushal. Dev d. plus attractive dances from o. Two other pictures ready to the sets are called. "Ek " and "Gauna". "Gauna" will rected by Amiya Chakrabarti 'Ek Nazar" by Satish Nigam as already done "Sunehre Din".

DUS PICTURES LTD. (Bombay)

h every day adding to the arity of "Bari Bahen", it is nder to see crowds still flock- the box-office and scrambling tickets. Evidently Producer ao Pai carries the box-office la in his pocket and comes out with one hit after another. Work at the studios is progressing rapidly and "Hamari Manzil" featuring Prem Adib and Nirupa Roy will soon be ready. "Galyachi Shapath" in Marathi is also nearing completion and the script work of their ambitious picture. "The Life of Swami Ramteerth" is in hand.

FILMISTAN LTD. (Bombay)

"Shabnam" has become the latest craze of filmgoers and is doing excellent business at the Roxy, Bombay, where it is running to packed houses. Producer S. Mukerji. another of our box-office fiends. has given all the necessary ingredients to entertain the people. "Shabnam" has one of the popular screen teams—Kamini Kaushal and Dilip Kumar. with eye-filling dances by Paro. At the studios. director Ramesh Saigal is busy with "Samadhi" starring Ashok Kumar and Nalini Jaywant. As for director Santoshi. he has decided to make "Sargam" a feast of song and dance with Rehana's curves to emphasize word and action. Najam Naqvi has not yet christened his picture though it is ready to go to the sets.

HALDIA NANDA PRODUCTIONS (Bombay)

Director J. K. Nanda is never tired of talking about "Singaar". the picture with an emotional theme. Director Nanda has taken all pains to frame it attractively and we do hope "Singaar" clicks at the box-offices. Madhubala. Suraiya and Jairaj are all reported to have given fine performances and the lilting tunes by Khurshid Anwar will certainly add to the entertainment value of "Singaar". "Mehfil". the second of Haldia Nanda productions. has also a moving story and will go to the sets shortly.

NATIONAL THEATRES (Bombay)

Ever-active producer K. Asif is completely at home in the Rang Mahal Studios. which he has taken over recently. Work is going on smoothly and "Hul Chul" is bound to be ready soon if K. Asif continues with his present speed. "Hul Chul" has popular Dilip Kumar starred with Nargis and Sitara. with S. K. Ojha directing it.

HINDUSTAN CHITRA (Bombay)

Producer-director Kishore Sahu is all smiles since the release of "Sawan aya re" which has earned praise from critics and filmgoers alike. Kishore, however. is not a man to rest on the oars and leaving complacency behind. he is labouring hard on "Rim Jhim" to make it another beautiful motion picture. Once again we have petite and versatile Ramola as the heroine, Kishore as the hero. pretty Mohana for sex-appeal and Mubarak to put over a nice character role.

RATAN PICTURES (Bombay)

"Char Din" had a good run at the Roxy and seems to have been liked by many filmgoers owing to the fine direction of M. Sadiq. At the moment. director M. Sadiq is busy working on "Sabak" with a cast headed by vivacious Munawar Sultana. and character actors like Om Prakash. Nawab and Jagirdar.

i ruck is doomed for the rest of its life with so many women fiddling with Watch these women cadets taking army training—all conscious of the aman and none with a grease-spot on the face. If this truck starts running again it will make front-page news.

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IN INDIA A PICTURE LIKE THIS ..

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Gopinath

Produced & Directed by
MAHESH KAUL

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★ **TRIPTI MITRA** ★ **LATIKA** &
★ **BABY ZUBEIDA**

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DIAN NATIONAL PICTURES (Bombay)

Producer Hiten Choudhary, direc- Shahid Lateef and story writer nat Chugtai are all bent on mak- "Arzoo" one of the best pictures 1949. A lot of "Arzoo" has al- dy been shot and the distribution hts for the South, Bengal, C.P. . and Pakistan have already been d out. "Arzoo" has the ever- ightly Kamini Kaushal with her rfect screen partner. Dilip Kumar. d that itself should make the pic- e interesting. The lyrics are by ajrooh Sultanpuri, set to music by il Biswas.

ADHUBAN (Bombay)

Producer Prashad is supervising rector K. Amarnath and helping n to make "Surajmukhi" an attrac- e picture. "Surajmukhi" has pular stars like Rehana, Shyam, mtaz Ali, Durga Khote, Gope and shodhara Katju and catchy music m Husnalal and Bhagatram.

VOURITE FILMS (Bombay)

Shooting at the Rang Mahal Stu- s, director Mohamed Hussain has ne a good bit of "Roop Lekha", rring Shyama, Gulnar, Bhagwan d Arvind Kumar. "Roop Lekha" reported to be a good musical medy and we have no doubt about comedy part of it seeing that agwan is featured in it. Distri- tor Lulla has sold off quite a few ritorial rights.

AJ MAHAL PICTURES LTD. (Bombay)

"Chandni Raat" starring beautiful aseem has been a success at Cal- tta but Bombay filmgoers will be nied the pleasure of seeing this cture as it will take some weeks fore it is shown at the popular berty cinema. Director Ehsan, wever, hopes to go one better in ajeeb Larki" with attractive Naseem guide and inspire.

S.S. PRODUCTIONS (Bombay)

Director Changazey has made good ogress with "Chilman" starring hana. The screenplay is by ajahat Mirza and if the name is y index to a story, "Chilman" ould contain an out-of-the-way me. Others in the cast are atima, Shanti, Madhok, Hamid etc. e distribution rights for U.P., lhi, and East Punjab are with gat Talkies Distributors.

GOEL CINE CORPORATION (Bombay)

Producer-director Devendra Goel is one of those who believes in putting speed into his work. No wonder, "Ankhen" is three-fourths complete and according to some who had the fortune of seeing the rushes, it is supposed to be an altogether different type of picture. "Ankhen" has co-operative technicians like Keki Mistry and Dada Kothare to enhance its production values and an interesting cast headed by Nalini Jaywant, Yakub, Bharat Bhushan, Yashodhara Katju and a new find Shekhar. The lyrics are by Pandit Bharat Vyas, S. K. Deepak and Raja Mehandi Ali.

SHAHIN PICTURES (Bombay)

With pretty Nigar Sultana starring in "Khel" and an enthusiastic producer-director like S. M. Nawab, "Khel" threatens to become a good motion picture. Work has already started at the Bombay Talkies Studios. Others in the cast are Dev Anand and Hafeez Jehan.

AKASH CHITRA (Bombay)

Producer-director K. B. Lall is a

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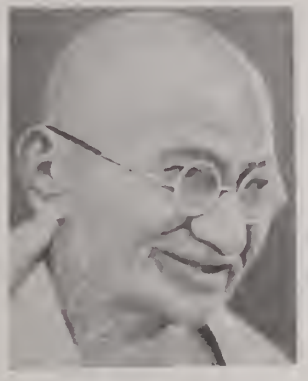

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busy man these days shooting "Hanste Ansu" starring Nigar Sultana and Madhubala. Some of the dance sequences in this picture are reported to have been taken in an original manner and that is one of the reasons why "Hanste Ansu" should appeal to filmgoers.

In the meantime, the paper work of "Angrai" is almost ready and has two fine stars like Nargis and Madhubala to add to its attraction. The music of "Angrai" has been entrusted to Husnalal and Bhagatram.

HIMALAYA PICTURES (Bombay)

"Nazrana" has made good progress at the studios under the active supervision of Lt. Col. Drona Sumsher Jung. Director Jagdish Pant is reported to have made "Nazrana" interesting, with coquettish Kamini Kaushal and talented Geeta Bali giving their best performances. The script work of "Naaz" and "Nazakat" are ready. One of our best lyric writers, Gopal Singh Nepali, is also reported to be writing catchy words, set to music by C. Ramchandra.

SUPER PICTURES (Bombay)

Director Aspi, one of our modest and hard-working directors, is satisfied with the results he has achieved in "Sipahiya" starring Madhubala and Yakub. The lyrics are by Hasrat Arzu Lucknawi and the music by C. Ramchandra.

ALLIED ART PRODUCTIONS LTD. (Bombay)

Director Mahesh Kaul is shooting "Har Singaar" at the Famous Cine Studios. "Har Singaar" has talented artistes like Madhubala and Dilip Kumar. Their next in the script stage is called "Lchreu" and will feature popular Suraiya.

VARUNA FILMS (Bombay)

Working steadily every day, director Ramchandra Thakur has done more than half of "Roomal". The two producers, G. A. Thakur and K. N. Kapur have selected a fine cast consisting of Rehana, Nargis, Jairaj, Jeevan, Cuckoo and Badriprasad.

VARMA FILMS (Bombay)

"Patanga" is almost complete at the Famous Studios and stars attractive Nigar Sultana. Quite a few distributors are trying to get the rights of "Patanga". "Ek Nazar", their next, has Rehana as the heroine and H. S. Rawail as the director.

HIND KAMAL PICTURES (Bombay)

"Kamal", their maiden social, has Nayantara featured opposite Surendra. The story is by Y. N. Joshi and S. D. Varma is in charge of music.

INDIAN PRODUCTIONS (Bombay)

At the Eastern Studios, character actor Yakub plays an entirely different role—that of a producer-director and he seems to be doing it well. We do hope, however, he shows the same flashes of intelligence in his direction that he does in acting. "Aeeye" features favourites like Sulochana Chatterjee and Nigar.

Through ages women carried their burden in the front. Now they are carrying the load on the back. Here is one from the Girls' Division of the National Cadet Corps with a Morse message transmitter.

PEARL PICTURES LTD. (Bombay)

Shanti Lok Chitra's maiden picture, "Gopinath", written, produced and directed by Mahesh Kaul is with this firm of distributors. It is scheduled for release immediately after "Chandralekha" at the Royal Opera House, Bombay. "Gopinath" stars Raj Kapoor, Tripti Mit Latika, Anwari and Baby Zubei

NEW BOMBAY THEATRES LTD. (Bombay)

Shrewd producer-director R. Pareenja has disposed of most the territorial rights of "Tara" fe uring Nayantara, Kuldip, Majnu a Jawahar Kaul. Santoshi has writt the dialogue and lyrics. Pareen is busy with his next picture at t Central Studios.

SHOREY FILMS (Bombay)

Producer-director Shorey wi Meena and others, is reported to ha gone to Kashmir for the outdo shooting of "Ek thi Larki". Attr tive Meena plays the heroine su ported by Motilal, Kuldip and I. Johar. The lyrics are by A Kashmiri and Vinod is setting th to music.

RANJIT MOVIETONE (Bombay)

"Pardesi Mehman" is running the Swastik Cinema, Bombay. "Bho Bhoolaiyan", starring the Kureis sisters, Zeb and Laila and direct by Taimur Behramshah is awaiti release.

S.T.F. PRODUCTIONS (Bombay)

Produced by Mr. Sharaf, "Py ki manzil" is making good progre at the Central Studios. We can re on director Keki Mistry to give an emotional picture if his directi in "Meri Kahani" is any inde Director Mistry, is in addition, excellent cameraman and he h pretty Munawar Sultana to phot graph. Others in the cast are Re man and Gope. An additional attra tion is the musical score by t popular team—Husnalal and Bhag ram.

KHANJER PRODUCTIONS (Bombay

Hitherto a screenplay write Munshi Ratanlal Khanjer has do ned the producer's cap and begu his new picture, "Chhape Rustum Bhagwan, our well-known comedia will not only star in it but dire it as well. The music is by Shya Babu Pathak. We wish all luck t Producer Khanjer in his new ventur

Did you dust your grey matter with "Grey Dust"?

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